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OLD-HOUSE JOURNAL

JUNE 1999

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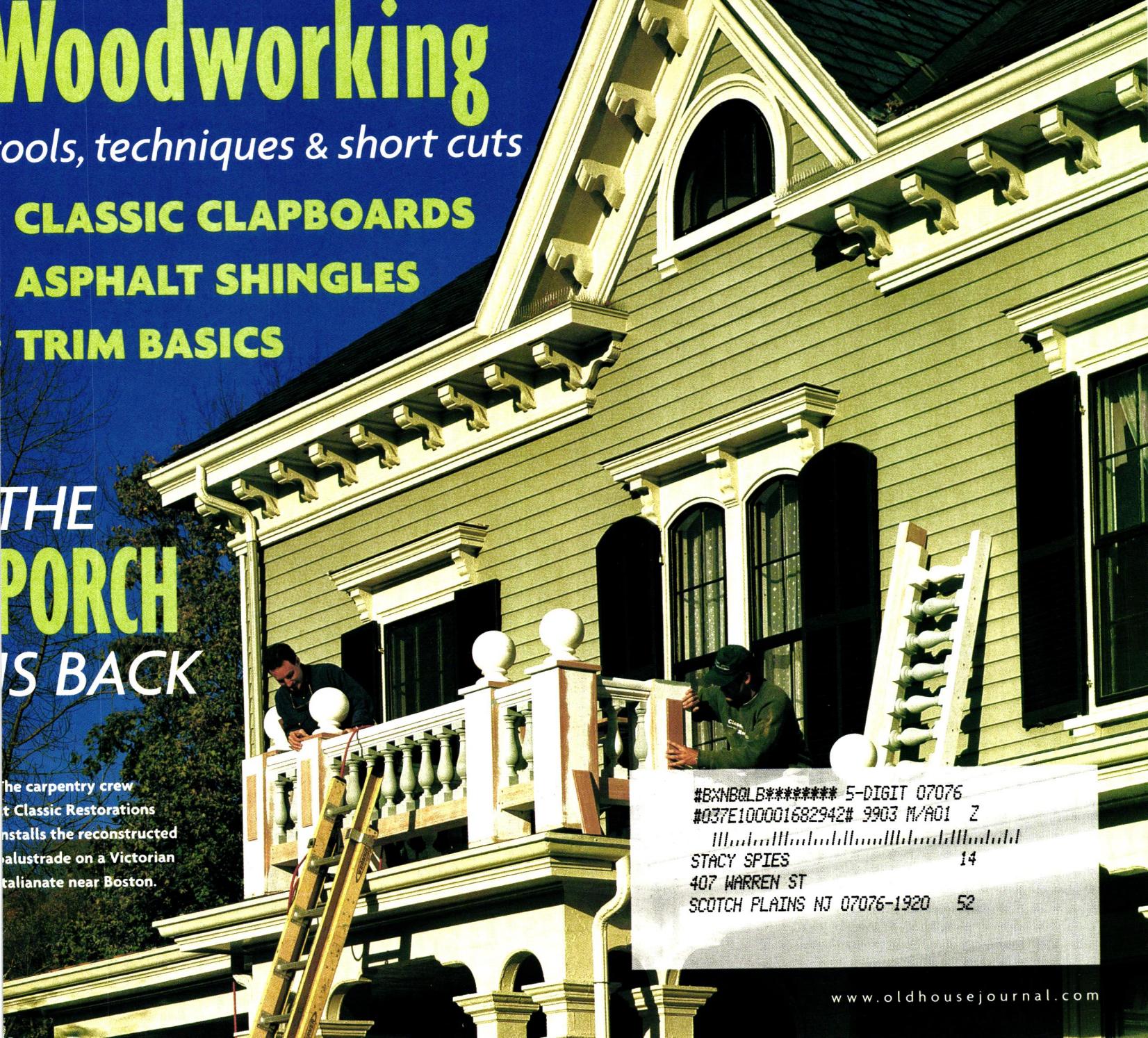
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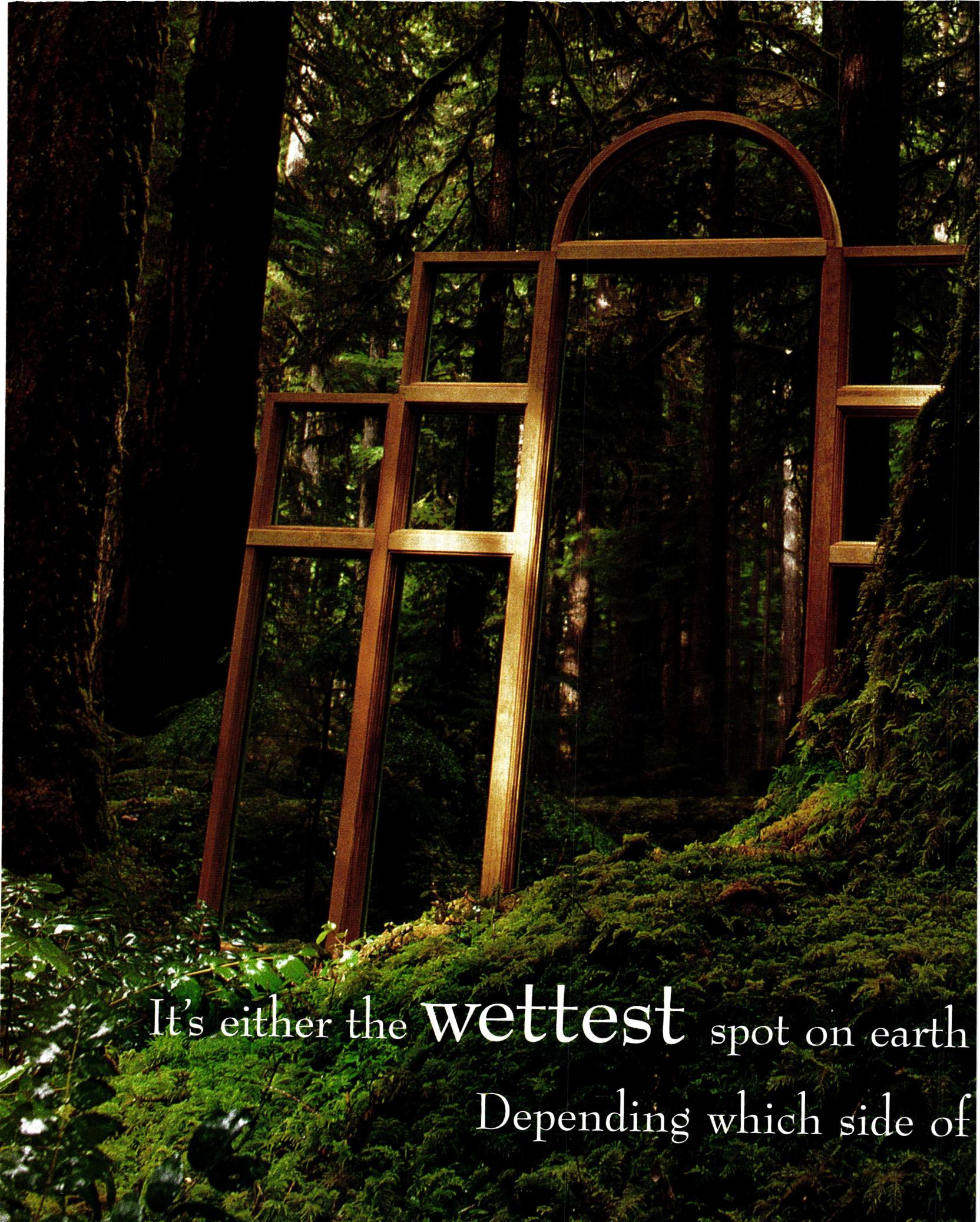
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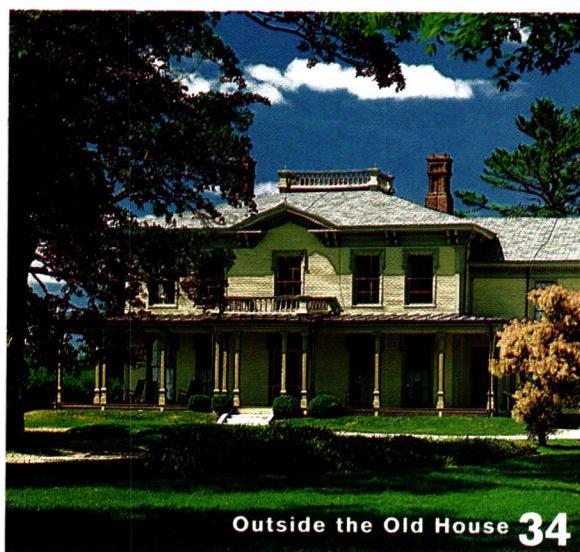
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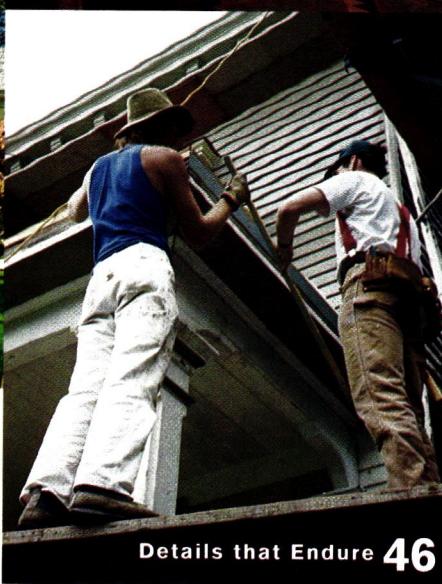


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Outside the Old House 34

ON THE COVER: Restoring the decorative balustrade over the front porch is just one of many projects undertaken by the owners of our cover house, a ca. 1850 Italianate in a Boston suburb. The most ambitious was probably the restoration of a two-story tower, complete with curving clapboards and windows. **Photo by Gregory Wostrel**



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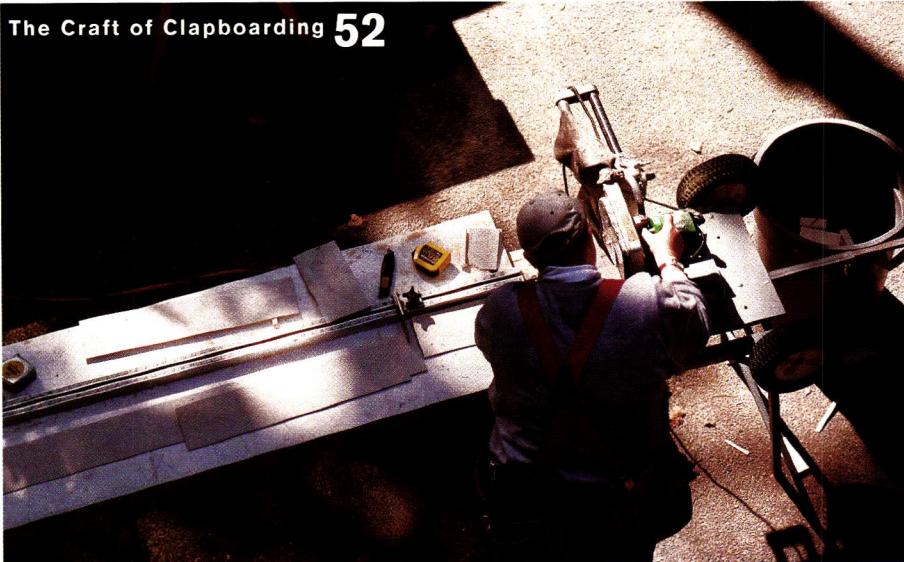
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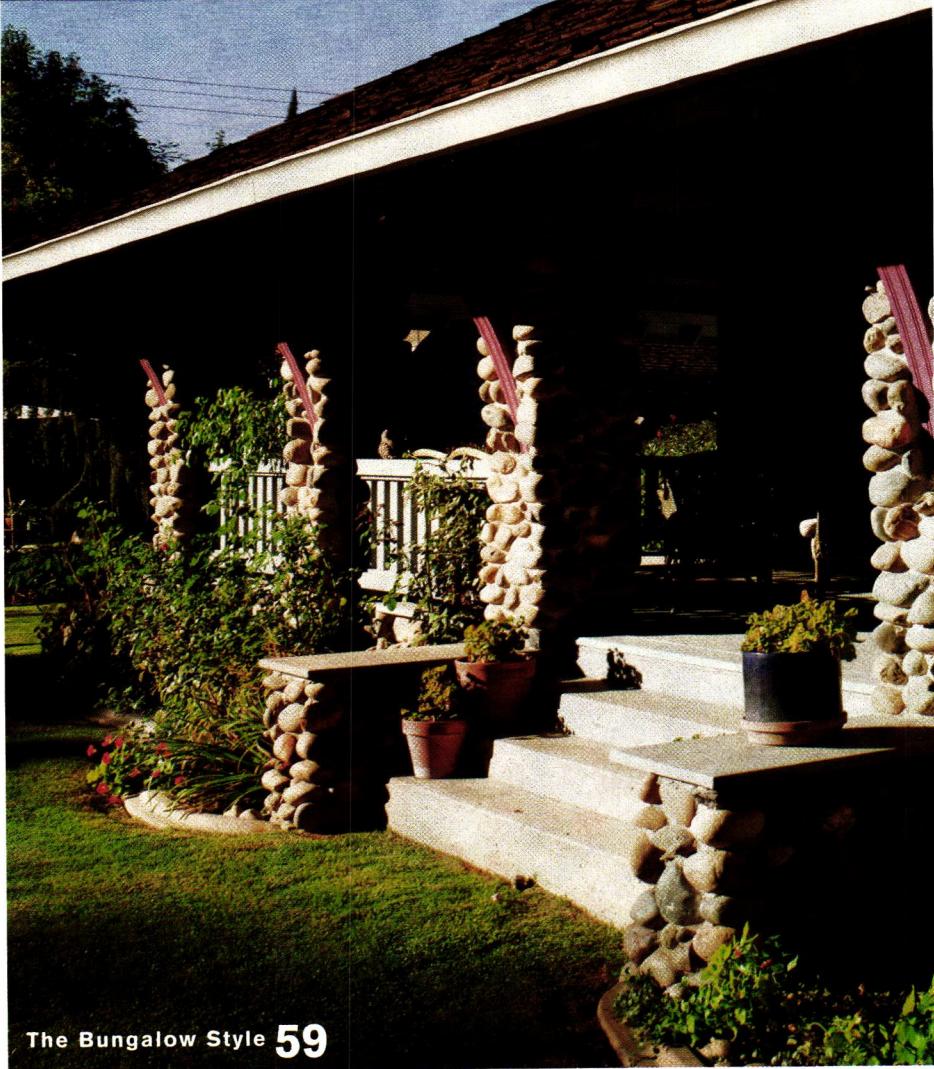
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Shown: Lake Tahoe River Rock. In background: Suede Limestone



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A House by Any Other Name

SINCE THE 1930S, TRAVELERS FROM ALL parts of the country have been able to ford the Hudson River between New York and New Jersey on the George Washington Bridge. Denizens of the metro area, however, also take the "Martha Washington"—a lower roadway added to the span in the 1960s and instantly christened with this slightly suggestive nickname. Such colorful, but keenly apt labels abound in the world of old houses and, for me, add to their character.

Similar imagery is the source of the famous shotgun house, an architectural staple in New Orleans. The single shotgun is a long, narrow one-storey building devoid of halls. Main rooms line up one behind the other in such a way that, according to folklore, if one fired a shotgun in the front door, the load would fly out the back door without hitting a wall. Simple logic undoubtedly gave birth to the double shotgun—two mirror-image houses under the same roof. This culturally rich region also spawned a subspecies with a partial second storey—the camelback shotgun.

In fact zoomorphic names go hand-in-hand with many venerable house types and details. The flounder houses of Alexandria, Virginia evolved a blind, totally flat and featureless side like the bottom-feeding fish. Giraffe houses of the Ozarks are faced with stone patterns that suggest the markings of their long-necked namesakes. A roof can take the form of cat's

ears (twin gables) or a catslide (long, sweeping slope). Rafter's get notched with a bird's mouth. Even the plan of a foundation is the footprint.

Animal-based appellations are undoubtedly very old, but more interesting to my mind are monikers from our own century. That ubiquitous, functional house form we now call the Foursquare has been around in house plans since at least 1903. Back then it might have been labeled simply a square house, or nothing at all. In the plains states, however, these hipped roof houses are still referred to as Corn-belt cubes.

Industry and transportation lent their own unique nomenclature in the early 1900s. Apartments with all rooms serviced by a single hall were called railroad flats in our grandparents' day. The compact layout of bungalows left cooking to the tightly organized confines of a galley kitchen. Bungalowers might take their meals in a Pullman alcove—built-in benches and a folding table that evoked a dining car.

Should you think the age of colorful house names is long gone, here's food for thought. Just last week I found myself driving through a newly minted development of high-end houses with a guide who pointed out all the "McMansions."

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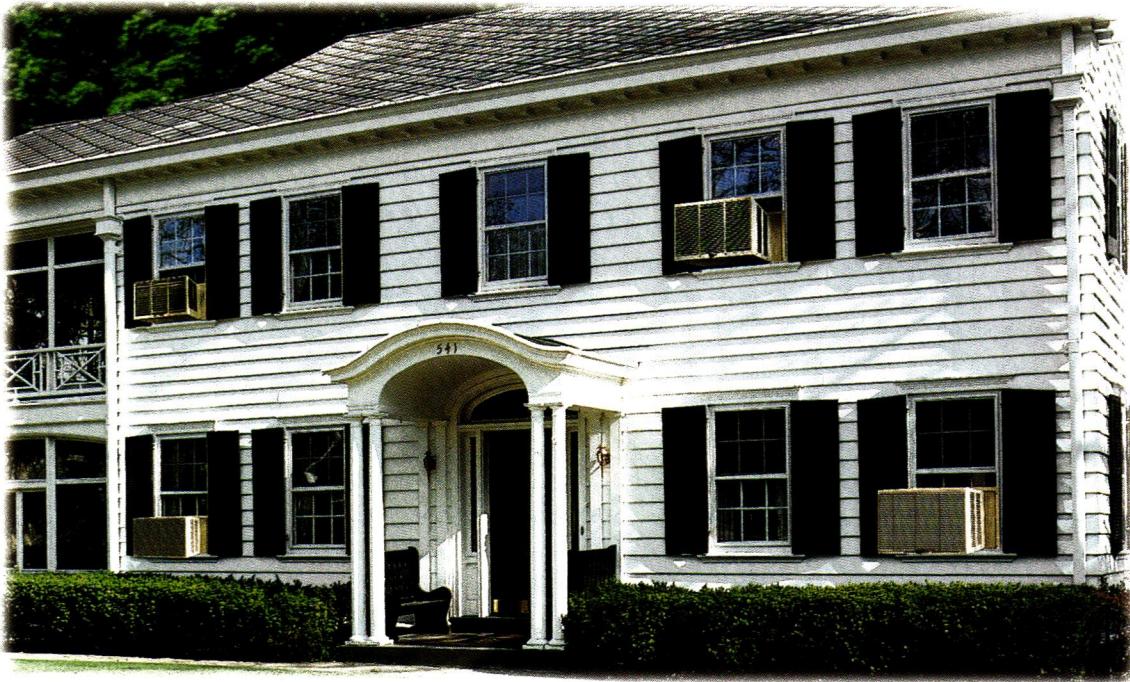
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MAPS IN THE STACKS

"HOT ON THE Paper Trail" [March/April '99] was an excellent article for people trying to track down information about the history of their homes. As a librarian in a New England public library, I work with many people attempting such projects, for houses ranging from the 17th through the 20th centuries. I direct them to many of the sources listed in your article. I am writing to let your readers know that the very valuable Sanborn Fire Insurance Maps, referred to in the article, are often available in libraries and can be used free of charge. At the Wallingford Public Library, we have them in paper format (bound in a large book) as well as on microfilm for easy photocopying.

—BOBBIE BORNE
Reference Librarian
Wallingford, Conn.

DOOR OPENS DISCUSSION

ABOUT THE "tiny closet that opened to the outdoors" in the letter on page 12 of the March/April '99 issue: In this part of the country we call them "milk chutes" (even though they are not really chutes—it's probably just a parallel usage with "coal chute" and "mail chute"). Yes, they were for delivery of milk in the days when dairies still did home deliveries.

It was a convenient arrangement. Our milk order card for the month hung on a nail inside the chute, and when the bill was totaled, we left the payment for the milkman to collect. In the winter, the chute was just warm enough to keep the milk from freezing, and in the summer the chute kept the milk cooler than it was outside. There was usually room for 2 or 3 quarts of milk and perhaps a pound of butter or a carton of cottage cheese. Dur-

ing WWII, when butter was rationed, the milkman occasionally left a quarter pound for a good customer; how pleasant it was to be "honored" as a good customer!

I think it is very unlikely that these "closets" were used for either ice or garbage, since any melting or leaking would have been rather unpleasant to deal with or would have conducted to rotting wood. At any rate, all those I've seen were not deep enough, being limited by the thickness of the house wall.

Unfortunately, milk chutes also offered access because of their proximity to the door, for housebreakers. (One smashed the inner door and either reached in to un-

lock the house door, or, in many cases I've read of, had a child or slender adult enter via the chute, close the outer door, and no one knew the burglar was there.)

Our home, built in 1903, has a milk chute prudently placed about four feet from the house door, but since it was still vulnerable to a thin burglar, we boarded over the inside. Rather than covering the outside door, we used the resulting small cabinet to store hose nozzles and small sprinklers for the yard.

I've learned all sorts of things from other people's letters, so I'm pleased that I know something that may answer a question. We have every issue of *Old-House Journal* and consider it a prize resource.

—MARION M. HOFFMAN
Milwaukee, Wis.

WE HAVE MANY older homes in Montclair, N.J. and the milk door is a common part of them. Milkmen, with horse and buggy, and later with trucks, delivered milk every morning to the milk door. Usually, the homeowner put a card in the front of the house, that signaled a delivery was needed.

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vice did the same thing. Much more was delivered to the door in the 'olden days' than is now. What is progress, anyway?

—ADRIANA O'TOOLE
Upper Montclair, N.J.

DIVINE INTERVENTION

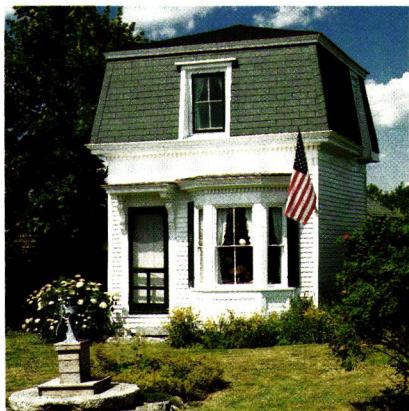
I READ WITH INTEREST your story about the punctured gasline [Call Before You Dig," p. 30 Nov./Dec. '98]. Anybody who has to dig a hole in a yard never knows what he will encounter. I have been a contractor for over 35 years and I never had to call a "locator" from a utility company.

As a young man I learned how to "dowse." With a forked stick from a tree, or L-rods made from metal coat hangers, a dowser can locate anything underground. We always found pipes, wire shut-off valves, old cesspools, and wells we were looking for.

MAINE FRAME

I ENJOYED SEEING your article on the Second Empire Mansard Roof style in the March/April '99 issue, and thought you might appreciate this sweet little cottage I came across here in Maine a few years ago. I got a kick out of it, and hope you do too!

—BRIAN VANDEN BRINK
*Photographer
Camden, Maine*



Dowsing is also helpful for cutting in new windows and doors; it will tell you where electric wires or waterpipes are located.

I'm pretty sure you will find a competent dowser in your community who will

help or teach you to do it yourself. If you need more information on dowsing call or write to the American Society of Dowsers, Inc., in Danville, Vt. (802) 684-3417.

—GUENTER KNOERNNSCHILD
Baldwin, N.Y.



RANCH HOUSE WRANGLE

I just got around to reading your October issue. The idea of focusing on mid-20th century ranch houses I find ludicrous. I suppose the word "old" is relative. But, really, I have clothing that old.

My love of truly old houses began in the 1960s when I lived in England and rented an Elizabethan thatched cottage. I remember sitting in it one evening and reading a letter from a friend in the States who was involved in an archaeological dig in New Mexico; he said they had uncovered the ruins of a Spanish mission that they had dated to around 1800. The home I had found to live in was fully two centuries older than that.

Today, my wife and I are nine years into restoring a stone farmhouse in Pennsylvania, built in the 1770s. We laughingly

say that we are probably about the eighth family to remodel the house and the first seven were trying to make it more modern. A major part of our job has been getting mid-century materials like sheet paneling, drywall, and acoustical ceiling tiles out of our house and into the trash where we thought it belonged. But now you have given me an idea. Maybe there is value in these things. How about some lovely orange shag carpet, gently distressed from years of service?

Correct me if I am wrong, but perhaps I am on to something here. Those of us working on houses that are really old could provide a valuable service by carefully removing and preserving the kind of junk that properly belongs in post-World War II ranch houses. Otherwise, a lot of that stuff will be lost for-

ever and when it's gone, it's gone.

Humor aside, I suggest you read the title of your magazine very, very slowly and think about the meaning of the words.

—JOSEPH L. CANDELA
Boiling Springs, Penn.

Mr. Candela, I must say I take umbrage (to sound properly archaic). The Ranch House history article was not about the inappropriate additions of modern materials to change the apparent age and appearance of an older house. It was a groundbreaking recognition of the most excellent residential design of our century. Are we to equate the genius of Clifford May with a stained shag carpet?

Remember, "Victorian" was a synonym for ugly only 25 years ago—at times, warranted. — P. POORE

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A Journey at Home *by Laura Marshall Alavosus*

PHOTOGRAPHS BY LINDA SVENDSEN

Buying a simple gambrel-roofed house (opposite, top) opened up a new world for Lynn and Audel Davis, who became Arts & Crafts collectors under its influence. For Audel (right), the experience led to a new career as a metalsmith.

WE ALL KNOW that an old house can have many lives. But what about a house that gives its owners a new sense of purpose and direction? That's what happened to Audel and Lynn Davis, who unwittingly embarked on a path to the Arts & Crafts aesthetic when they bought a nondescript, gambrel-roofed house in Berkeley, California, in 1966.

The house, built in 1900, had been a severely abused rental property for several years. Knowing nothing about its Arts & Crafts heritage and busy raising a family at the time, the Davises made necessary repairs with an eye on budget rather than provenance. As Audel opened up walls to rewire and replumb, the house began to reveal its secrets.

The Davises had wondered why the small, tiled fireplace in the living room was so shallow—especially during their first year in the house, when it provided the only heat. "The place was like a barn," Lynn recalls with a shiver.

The fireplace was in poor repair and many of its tiles were missing. "We'd find pieces of tile out in the yard, as though they'd been tossed out there when the fireplace was changed," Audel says.

When Audel stumbled over an intact, raised relief tile in the garden one day, he was intrigued enough by the peacock pattern to search for a match in an Arts & Crafts style book. "That's when we found out we had a Batchelder tile," he says.

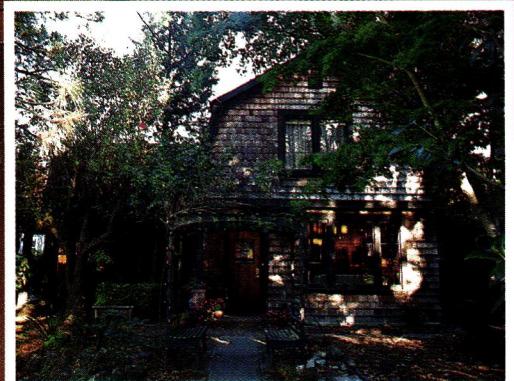
Perhaps the tile by the Arts & Crafts master



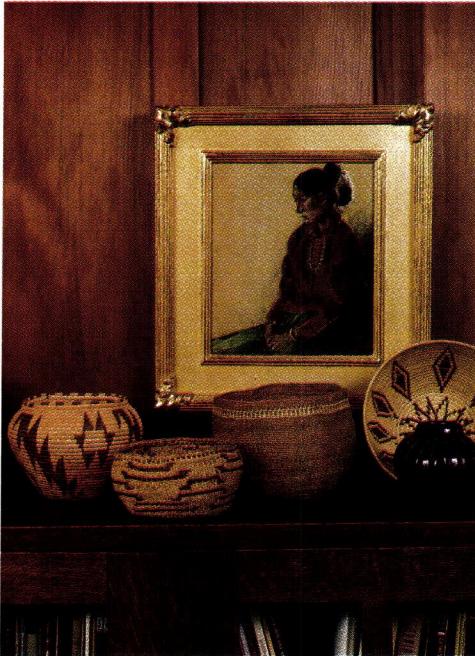
When the Davises added an Arts & Crafts-inspired wing in the 1970s, Audel built the fireplace with the help of his son, Trevor. "I'm really pleased with it because it draws so well," he says. "It's the only fireplace I've ever built."

**"I figured if I was going to have
lamps and light fixtures in the
Arts & Crafts tradition, I'd better
learn how to make them myself."**

—AUDEL DAVIS, HOMEOWNER



Right: The owners found the fireplace keystone—an Ernest Batchelder tile—in the yard. Other treasures include a Finnish settle, Stickley furniture, and (at left) Native American baskets. **Below right:** The silver-plated candlestick and tray are Audel's work.



TRANSITIONAL ARTS & CRAFTS

OWNERS: Audel and Lynn Davis

LOCATION: Berkeley, California

DATE OF HOUSE: 1900

ON-GOING PROJECTS: Adding wall trim in the style of the Gamble House (Greene & Greene) in Pasadena, California, "but much simpler," says Audel.

OF INTEREST: Collection of early California paintings and watercolors by Lorenzo P. Latimer, a Berkeley-area artist (1857-1941).

had mysterious powers. The Davises found themselves refurbishing the Arts & Crafts elements in the house, including the redwood paneling and trim. When they replaced the exterior siding with more appropriate cedar shingles, they knew they had fallen under the spell of the house. The Batchelder tile holds a place of honor in the re-tiled fireplace.

As he grew more in tune with the rhythms of the house, Audel began to explore new skills. The Davises had long admired a diamond-paned, leaded-glass panel over the window in a front room. Audel decided to replace all the other windows with leaded glass. Although he'd never worked with the materials before, he finished the project in a year and a half. It was his introduction to metalwork.

Audel's success with the windows led to bigger projects. The Davises built a two-storey addition onto the original four-room house in the early 1970s, providing them with a sitting room

downstairs and master bedroom above. With its redwood paneling, built-in bookcases, and leaded-glass windows, the sitting room is a modern reflection of the Arts & Crafts sensibilities of its artisan owners. "We hired a contractor for the heavy construction but I did all the finish work," Audel says. "The metalwork is mine, too."

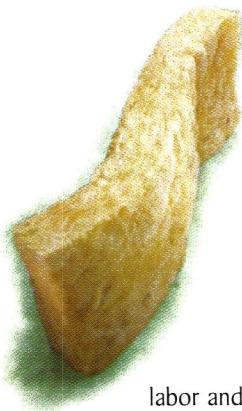




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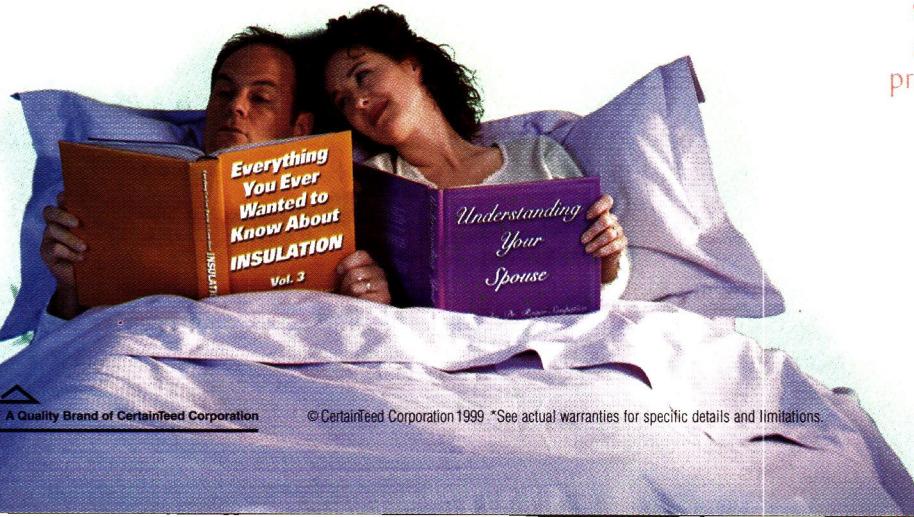
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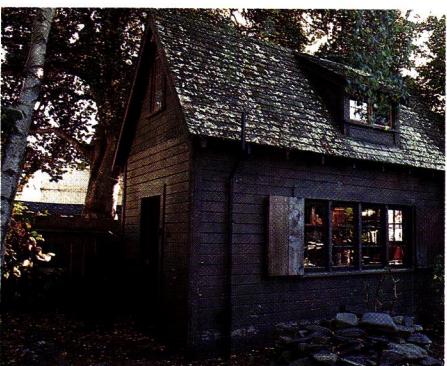
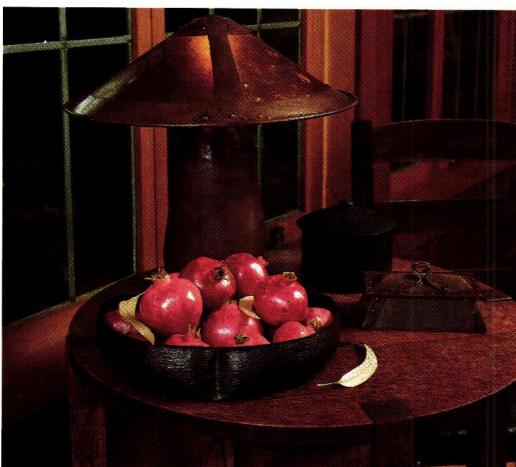
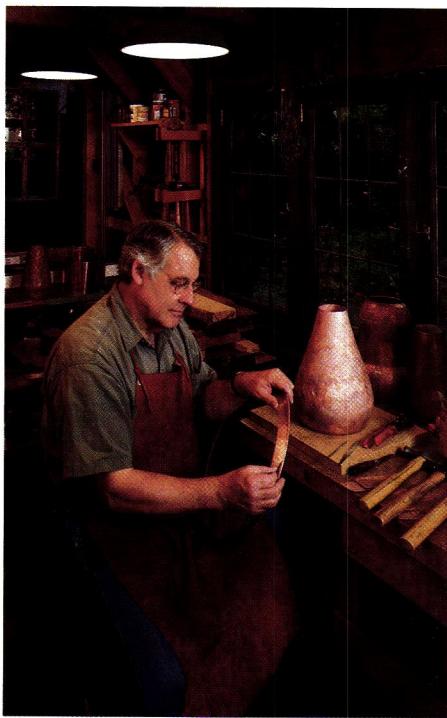
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OLD HOUSE LIVING



Above: Using traditional tools, Audel creates copper bowls, mica lamps, and silver-plated candlesticks in his workshop in a converted 1925 garage (right). Top right: One of Audel's lamps illuminates a bowl of pomegranates.

Shortly before he retired early nine years ago, the former probation officer chose a new vocation—as a metalsmith. It was a natural progression for him. “We couldn’t afford to acquire original Arts & Crafts furnishings by sought-after artisans, such as Dirk van Erp,” he says. “I figured if I was going to have lamps and light fixtures in the Arts & Crafts tradition, I’d better learn how to make them myself.”

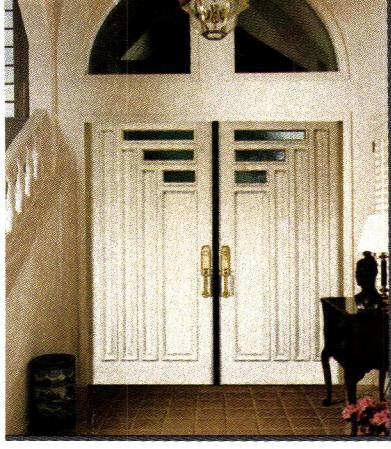
Today, Audel’s metalwork appears in galleries and private collections. At home, Audel Davis lamps, jardinières, and other choice pieces mingle freely with furniture by Stickley Brothers, early-20th-century California landscape paintings, Arts & Crafts pottery, and family heirlooms.

The Davises’ interest in things Arts & Crafts has led them to a new business venture. While touring English Arts & Crafts sites, the couple spied some early period furniture in the attic of Kelmscott Manor,

William Morris’s country estate. Since they’d never seen anything similar in the United States, they joked with friends about reproducing it. One thing led to another, and now their company, Davis and Moss, manufactures reproductions of five pieces of “artisans’ furniture” in North America and Japan. Designed by Ford Madox Brown in the 1850s, the original pieces were sold through Morris & Co.

For the Davises, the fledgling business is the culmination of their journey toward a more aesthetically pleasing life. “So much of the thinking behind the Arts & Crafts movement is about making things with your own hands, for your own use,” Audel says. “That’s the beauty of the philosophy—it leads to simplicity of life.”

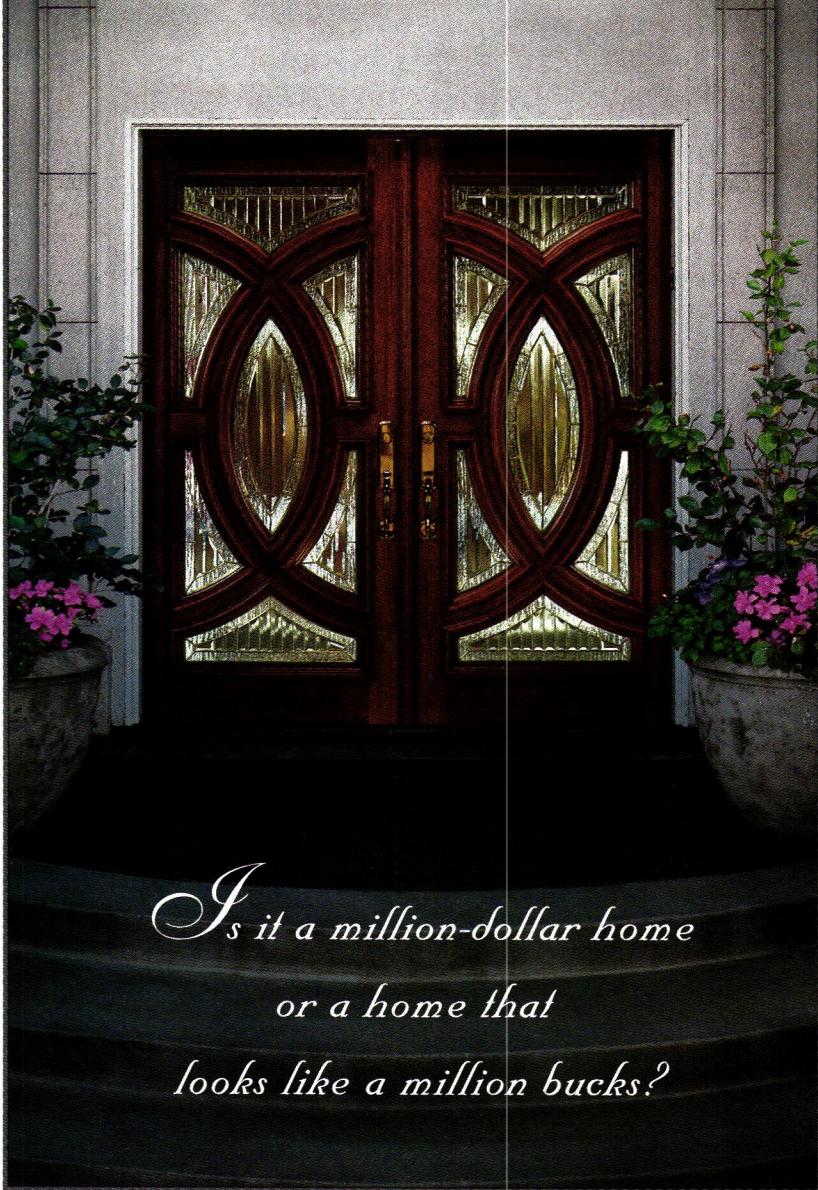
For more information about the Artisans’ Furniture line, contact Davis & Moss, (510) 843-7071, Canyon, CA 94516-0049.



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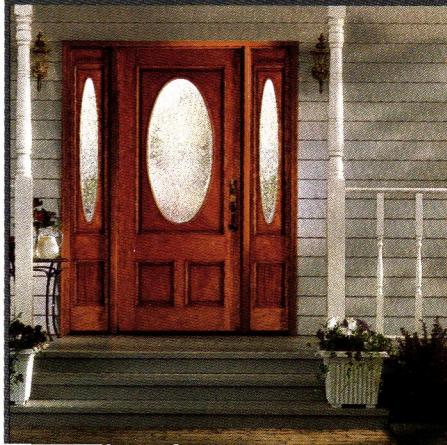


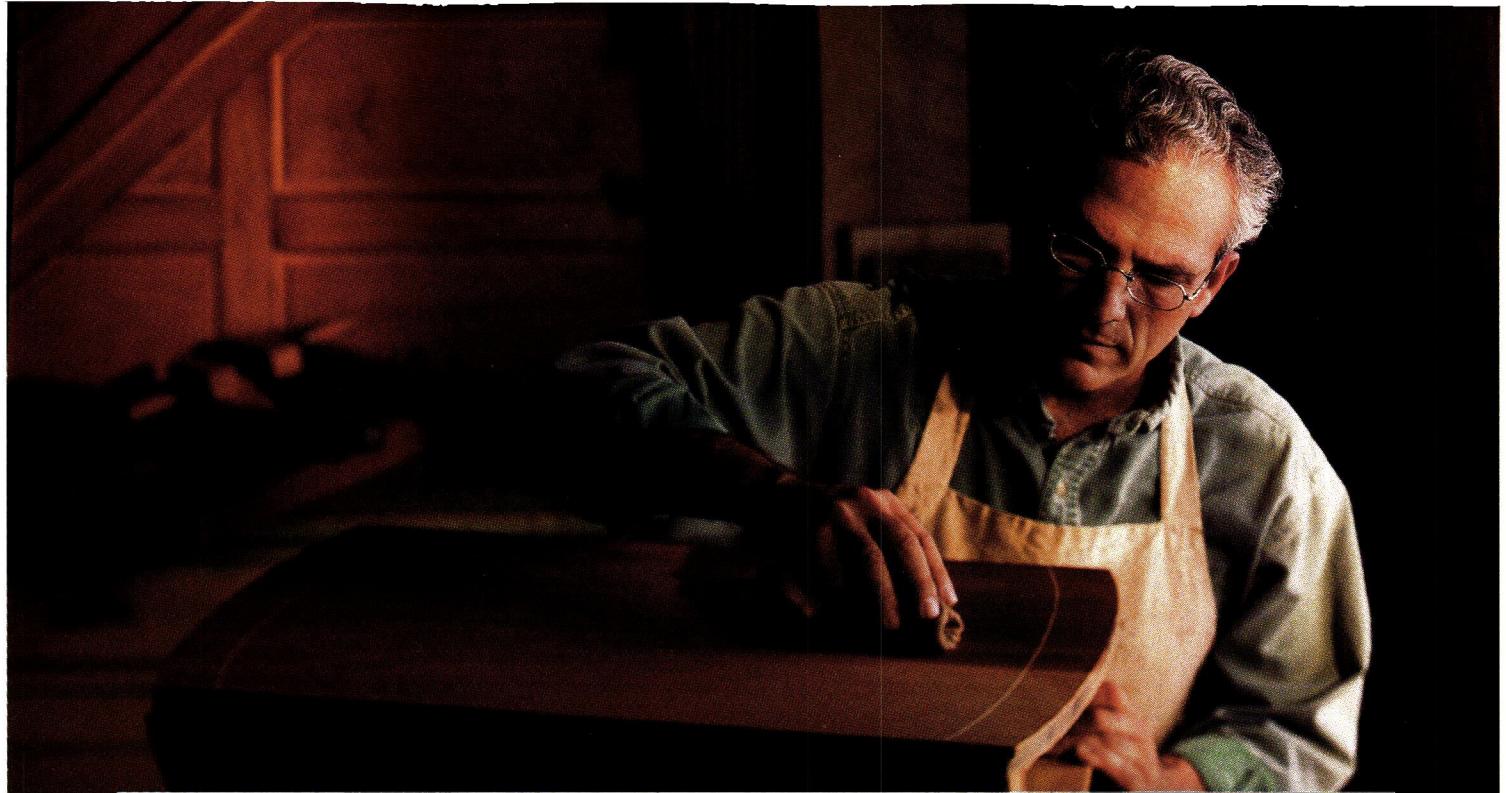
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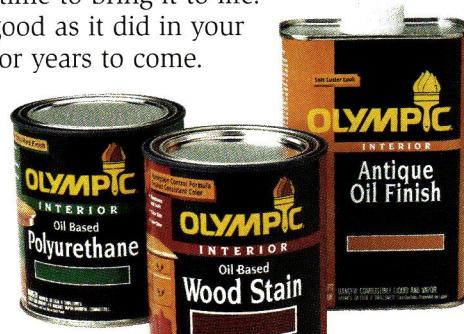


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Circle no. 103

OLD-HOUSE JOURNAL

Putting Stock in House Plans

HERE'S NOTHING like the charm of an old house—especially when it doesn't need restoration, it's exactly the house you want, and it fits your budget. Impossible, you say? Not if you build that "old" house yourself from a stock plan based on a historic design.

"You can have a new house with the feel of an old house," says Tim Ashmore of Ashmore/Kessenich, a Portland, Oregon, firm that offers a portfolio of Arts & Crafts-inspired plans. "There's a larger market out there than many designers and builders realize."

Perhaps two dozen North American firms, large and small, offer stock plans designed to look and feel like the best houses of the past. OHJ has sold plans since 1988 (Old-House Journal's *Historic House Plans* is sold at home and building supply stores). Most reputable firms sell sets of detailed drawings with complete specifications for \$250 to \$500. Compare that to hiring an architect, which can cost 6 to 12

percent of the construction price.

Since plans are typically marketed using an exterior sketch and floor plan, stock designs give buyers a clear idea of what they can expect. There's another advantage: "For \$400, a customer can take a set of plans to a builder and get an exact estimate right away," says Steve Edwards, manager of Princeton Plans, a Princeton, New Jersey, company that offers 900 plans modeled on historic designs.

Stock plans do have their drawbacks. Even those based on authentic houses have usually been adapted to meet the contemporary demands for extra bathrooms, larger kitchens, and more significantly, modern building codes. Not every design is well suited to all areas. "A set of drawings meant for a site in Louisiana may be

[continued on page 22]



A Way With the Weather

EVEN SINCE 1974, when he created a spinning shark for a fisherman's shack in "Jaws," Travis Tuck has known which way the wind blows. He crafts his heirloom-quality weathervanes from copper using the centuries-old, labor-intensive *repoussé* technique. In the hands of a master, the process results in full-bodied figures with an almost lifelike dimensionality. One of perhaps two or three artisans in the U.S.



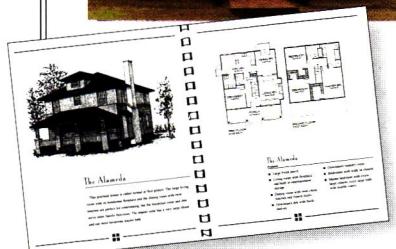
capable of true repoussé work, the Martha's Vineyard artist is a latter-day successor to Shem Drowne, the gifted 18th-century craftsman whose golden

grasshopper sits atop Boston's Faneuil Hall. Despite prices of up to \$10,000 per commission, Tuck sometimes has a backlog of two years on new orders. His creations grace the roofs of buildings in a dozen countries and more than 40 states, including the terrifyingly lifelike velociraptor on the summer home of movie mega mogul Steven Spielberg in East Hampton, New York. No word on how old Spielberg's house is.



gazing globes

present a shining face to the world. Even Mole in *The Wind in the Willows* (1908) had one in his front yard—"a large silvered glass ball that reflected everything all wrong and had a very pleasing effect." Nearly as popular as bird baths in American gardens of the 1920s, '30s, and '40s, these handblown glass globes are back in a big way. Silver accurately reflects the colors of sky and flower; other choices include teal, purple, clear, and blue. Sizes range from a petite 6" orb to global 10" and 12" spheres. Depending on size, they're about \$35 to \$60 each. For dealer information, contact Baker's Lawn Ornaments, (814) 445-7028.



Foursquares were a favorite stock plan at the dawn of the 20th century, but both the house and the Ashmore/Kessenich design shown here are new to the 1990s.

[continued from page 21] Maine," says Donald J. Berg, an architect in upstate New York who has assembled a portfolio of historic barn and outbuilding plans.

Why? Because of the dramatic differences between the two locations, Berg says. In Louisiana, the ground rarely freezes and water tables are high. As a consequence, foundations there are shallow. On the other hand, foundation footings in Maine must be at least 4' deep in order to reach below the frost line. These and other requirements may differ state to state—all of which can come as a surprise to a prospective homeowner.

It's a safe guess that most folks who buy stock plans end up modifying them to some extent, usually with the help of a builder or architect. If you're considering buying a stock plan, keep the following in mind:

■ Make sure that the plans you buy are complete and adequate, particularly if you're deal-

ing with a smaller firm. You'll need multiple copies to distribute to contractors and subs (sets of five to eight are typical).

■ Before you buy, review the "free" information in the planbook carefully—especially the proportions shown in the floor plan and crucial dimensions like ceiling heights. The design may be Queen Anne, but if the ceilings are only 8', this may not be the house for you. "Just because it looks old on the outside doesn't mean it's going to look or feel old on the inside," Ashmore cautions.

■ Once you've bought a set of plans, have at least three builders review it. You'll want to get cost estimates and an assessment of modifications the plans will need to suit your site, personal tastes, and local building codes. You may also want to hire an architect to make changes and customize the plan for you.

■ Take care that your builder chooses appropriate building materials and pays attention to



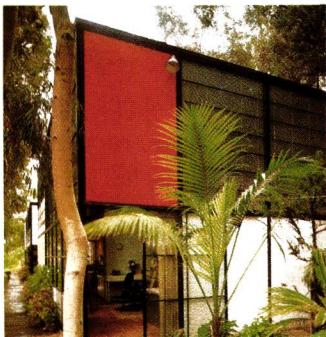
FUN WITH CHARLES AND RAY

PROLIFIC INVENTORS with a great sense of fun, the husband-and-wife team of Charles and Ray Eames are best known for their Modern furniture designs—notably the "potato chip" chair, the forerunner of the ubiquitous, one-piece molded plywood design now gracing a Pottery Barn near you. But the

Eameses went far beyond furniture. Their steel frame-and-glass house in Pacific Palisades, now 50 years old, was an unabashed celebration of technology and the wonders of mass production. Flexible and infor-

mal, it changed the way Americans saw their homes forever. A major exhibition of the Eameses' work opens at the Library of Congress in Washington, D.C., on May 20. In September, the show moves to the Cooper-Hewett Design Museum in New York, with stops planned in St. Louis, Los Angeles, Seattle, Japan, and Sidney, Australia.

Look for *The Work of Charles and Ray Eames*, (Harry N. Abrams, \$49.50) in bookstores, or visit the Eames web site, www.eamesoffice.com.



The Eameses created the prototype for their famous chairs in their Los Angeles living room, curing the molded plywood in a homemade—and dangerous—"Kazam! machine" cobbled together out of wood scraps and spare bicycle parts.



architecturally critical details. A lot of the charm of a true period house comes from the depth created by mouldings, window trim, and siding. The vinyl windows and cement-board siding many builders favor can substantially flatten the appearance of even a well-designed house.

—MARY ELLEN POLSON

SOURCES: *Historical Replications*, Jackson, MS (800) 426-5628 • *Ashmore/Kessenich*, Portland, OR (503) 286-6258 • *Princeton Plans*, Princeton, NJ (609) 924-9655 • *Donald J. Berg, AIA*, Rockville Centre, NY (516) 766-5585

With a stock plan, a customer has a clear idea of what's in store design-wise and cost-wise. "For

\$400,

they can take a set of plans to a builder and get an exact price right away," says Steve Edwards, manager of Princeton Plans.



Homespun Paint Stripper

Well before today's sea of commercial chemical- and solvent-based paint removers flooded the market, folks set on stripping mixed up their own. This caustic-type stripper is concocted to taste from common ingredients that cost next-to-nothing.

1 LB HOUSEHOLD LYE (caustic soda)

2 OR MORE BOXES GROCERY CORN STARCH

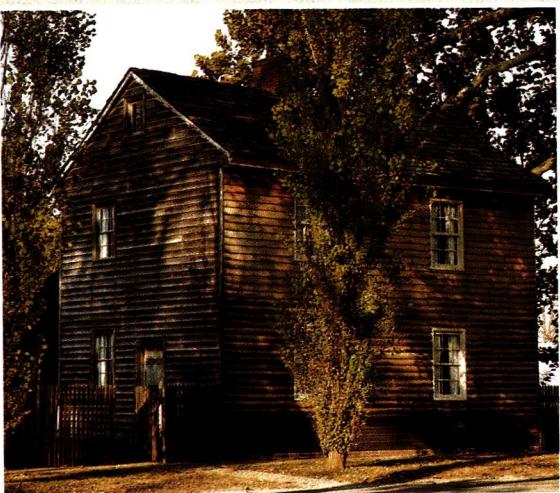
In a non-metallic container, such as a joint-compound bucket, gradually dissolve lye in 2 gallons of warm water. Start with a medium-strength solution — say 2oz. lye per gallon of water. Test for effectiveness, then increase concentration if desired. Make a paste by mixing corn starch and water in another bucket. When the water is milky, slowly blend it into the lye solution.

Apply with a tampico-bristle (whitewash) brush; the stripper is particularly practical for removing paint on masonry. However, like all caustic strippers, this mix is highly basic and will darken some hardwoods. Test first in an inconspicuous area and rinse the surface thoroughly before repainting. Most important, work carefully while mixing and applying the stripper. Wear eye protection and rubber gloves, making sure to rinse skin immediately if it comes in contact with stripper.

WANT CREDIT FOR CARING ABOUT OLD HOUSES? This summer, OH. architectural historians James C. Massey and Shirley Maxwell return to Drew University in central New Jersey to give their insightful course on the basics: Preserving and Restoring Historic Houses. Through slide lectures, case studies, and on-campus field work, the Masseys will arm participants with the background they need to identify construction types from masonry to wood, recognize alterations, and make informed repair decisions about 18th-, 19th-, and 20th-century buildings. The two-week course, which runs June 8-17, can be taken alone or as part of the Certificate in Historic Preservation. For more information contact:

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VERNACULAR HOUSES



HARMONY HOUSES OF INDIANA

Only a handful of wood-frame houses remain from an early-19th-century utopian settlement founded by George Rapp in New Harmony, Indiana. Remarkable for the time (ca. 1815), Rappite houses were typically mass-produced—built from standardized parts cut at a mill and marked for assembly on-site. Builders insulated and sound-proofed the attic floors, rafters, and first floor ceilings of each dwelling with “Dutch biscuits”—1” x 4” planks about 18” long, carefully wrapped in straw and mud. Soft-baked brick nogging filled in the space between interior plaster and exterior siding in frame houses.

B&B FOCUS



MAINE STAY, CAMDEN, MAINE Here's an inn that poses interesting architectural riddles. When it was built in 1802, the main house was a two-storey Federal with a hipped roof. By 1850, there were three floors under a steep gable roof. A “little house” ell came along

about 1870, followed by the attached barn. Even the chimneys have changed positions over the years! Freshly renovated, Maine Stay is two blocks from the harbor, smack in the middle of a white clapboard historic district.

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Obituary for the Living Room

by Mary Ellen Polson

LAST GASP for the American Living Room! the headline in *The New York Times* booms. On the verge of the new millennium, the quintessential 20th-century space is shrinking or disappearing altogether from contemporary houses.

“It’s just too sad to even contemplate,” says John Crosby Freeman, better known as The Color



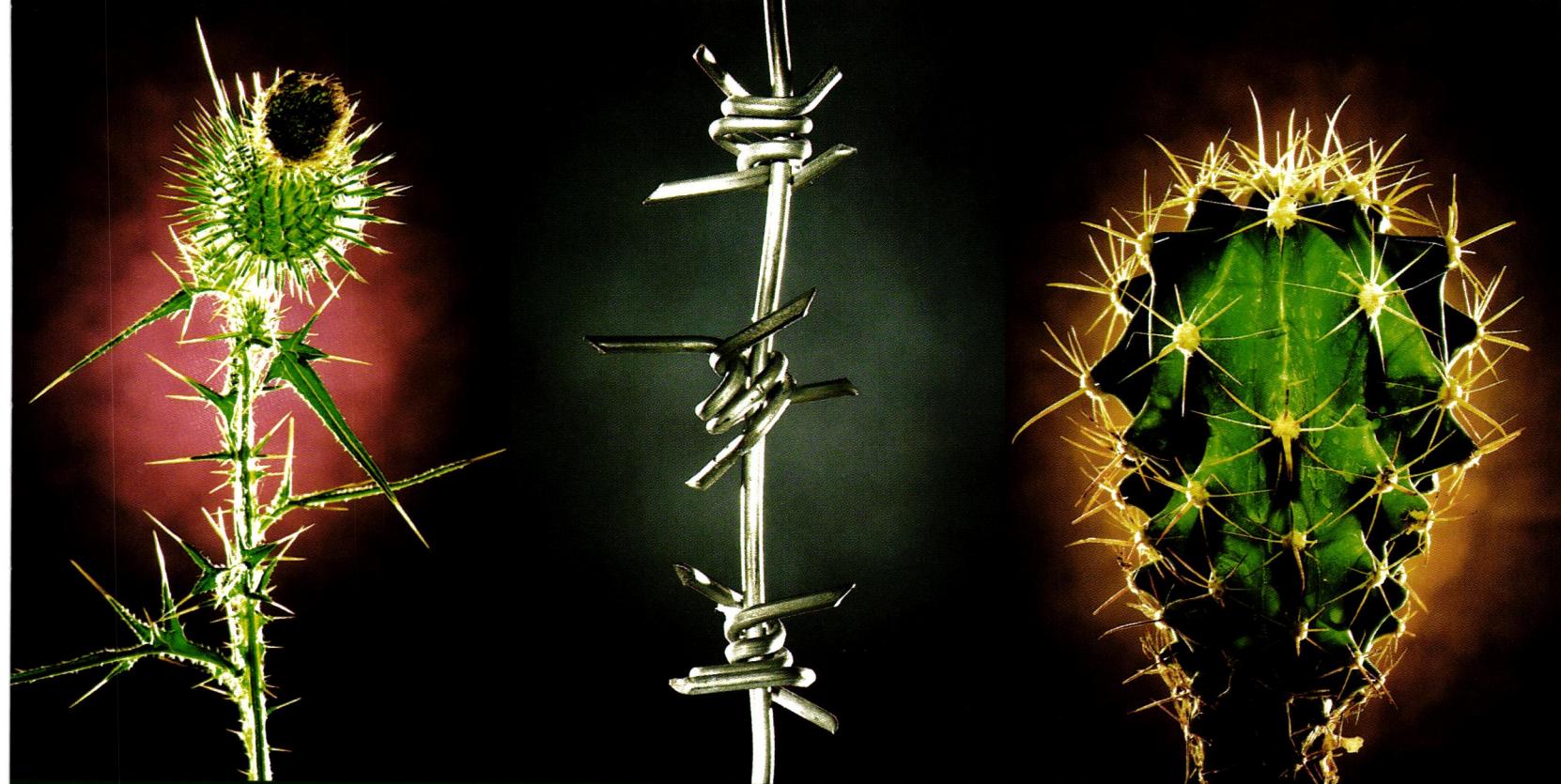
Doctor*. “The barrier between the dining room and kitchen has broken down and become the family room.”

Ironically, it was just 100 years ago that the living room was a-borning in the wake of the parlor—the ultimate formal room, used only for funerals and other solemn occasions. The progression to the living room was inevitable in the early decades of the century, when houses became at once more plentiful and smaller. The living room’s best decades may have been from the 1920s to the 1940s, when radio was king and the family gathered there for an evening’s entertainment. The scourge of television was still in the future.

That changed in the 1950s and ’60s, when the kids moved into the den, mercifully taking the TV with them. The living room became a repository for the family’s “best” furniture, often mummified under clear, sticky plastic. In the decades since, we’ve been introduced to the family room, the great room, the media room, and the outdoor living room. With so much diversity in living space, who needs the all-purpose living room?

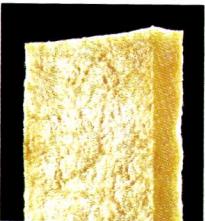
Most of us, it seems. “The classic question still holds true: do you eat, or do you dine?” Freeman intones. “Do you live, or do you socialize? If you socialize, you still have formal rooms.”

“The ‘death of the living room’ reminds me of the ‘death of the theater,’ ” architect Robert A.M. Stern told *The New York Times*. “It’s not going to happen.”



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Circle no. 309



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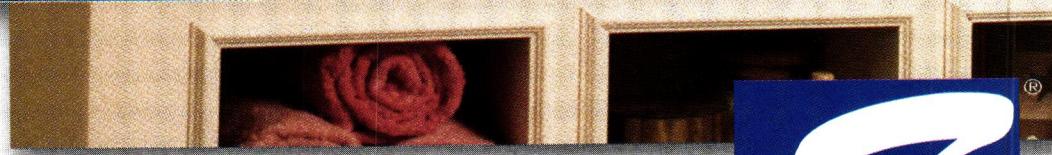
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Plywood in Its Place

by William T. Cox Jr.

THE MATERIALS USED to build houses are always evolving. The Industrial Revolution created completely new products for Victorian builders, such as metal roof shingles and linoleum floor coverings. In this century, manufacturers often sought man-made versions of natural materials. To my mind, however, plywood is a unique innovation. It did not come on the market as a substitute, but as a means to expand the uses of wood.

Developed in the last years of the 19th century to make better door panels and chair seats, plywood gained popularity in the Great War for building early airplanes. Afterwards, it mainly appeared in veneered furniture—that is, until the outbreak of World War II. Plywood was quickly put to work in PT boats because wood hulls were economical and didn't attract magnetic mines. When the building boom of the 1950s arrived, this marvelous product took off like a wildfire for house construction.

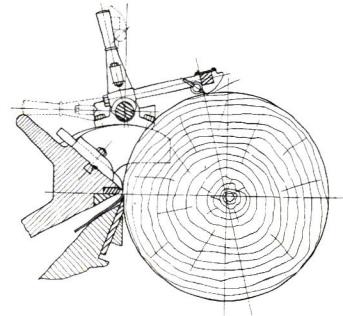
In 1919 the Veneer Manufacturers Association officially took on the term plywood, though earlier names like "three-ply" and "built-up wood" are almost as descriptive. Generally, plywood is an odd number of veneers, laid so the grain of one layer is at right angles to the next, then cemented together under pressure. The technique of veneering goes back to the time of the Pharaohs, when beautiful figured woods were rare enough to apply in thin slices over less desirable woods. The first plywoods were intended to carry similar decorative hard-

wood veneers, but softwoods soon made more sense for building construction. The appeal of structural plywood lies not in its looks, but in its strength, size, and dimensional stability.

Two very important developments joined to create a sea of plywood suitable for houses. First, a machine called the rotary cutter was invented around 1890. Similar to a giant lathe, it could peel large sheets of veneer—big enough for 4' and 8' panels—from huge Douglas fir logs averaging 6' across. Second, water-resistant glues perfected in the 1930s made plywood practical to use where moisture hides most: subflooring, roof and wall sheathing, countertops, and cabinets. Beyond this, only variations in manufacturer separate one plywood from another.

PLIES: I'm sure there are other types, but for home construction most plywood has 3, 5, 7, or 9 plies. As glues improved, molded furniture and built-ins consumed vast quantities of three-ply. Five-ply is the most common plywood found in America, and its face today is Southern yellow pine. (All that nice big Douglas fir is gone.) Five-ply is specified for subflooring, finish flooring, sheathing and, recently, for structural shear walls to stand up to earthquakes and high winds. By virtue of their rigidity and ability to resist warping, seven- and nine-ply are reserved mostly for fine woodworking.

GRADES: Each sheet of plywood carries a two-letter rating of the front and back face according to general quality: A-grade means a knot- and blemish-free face; B- and C-grades allow lim-



Like taking paper towels off a roll, the rotary cutter (above) made it possible to peel logs into giant sheets of veneer by 1900. However, it took waterproof adhesives, developed in the 1930s, to make plywood the useful and ubiquitous construction material it is today.

The earliest type of plywood, three-ply, was used for tea chests and packing cases. If you have any doubts about the best plywood to buy, describe your project to the salesperson.

ited blemishes; D-grade permits open knot holes. For example, if you need plywood that is "good one side" you ask for A-C at the lumberyard. The system sounds logical, except that it's hard to buy A-B plywood anymore; this has become a specialty

grade. In some areas B-C plywood is called furniture grade and contains patches and seams on both sides. These surface repairs are nicknamed "footballs" or "boat patches" because of their lenslike shape.

Wait before you dig out your wallet,

there's more. Now I know that CDX is only good for sheathing, because I've bought tons of it. That X stands for exterior grade. The C side may be patched and show a few cracks. The D side will have open knot holes with face pieces missing. T&G plywood is usually a select or sheathing grade panel with a factory-machined tongue on one of the long edges and a groove along the other. These sheets interlock to transmit loads across joints on, say, subfloors.

DIMENSIONS: Structural plywood is commonly sold as 4' x 8' sheets in six thicknesses: $\frac{5}{16}$ ", $\frac{3}{8}$ ", $\frac{7}{16}$ ", $\frac{1}{2}$ ", $\frac{5}{8}$ " and $\frac{3}{4}$ ". Depending upon the product, however, you can order 4' x 10' sheets (for oversize walls), or $1\frac{1}{8}$ " thicknesses (for special flooring needs). Unless there are precise dimensions to match, plywood in the $\frac{3}{8}$ " to $\frac{5}{8}$ " range fills the bill for most old houses.

GLUES AND EXPOSURE: The animal-based glues and cold presses of pre-1930 plywood are long gone. Today plywood is bound with durable synthetic resins cured by microwaves. Still you should note the exposure rating. Plywood marked Exposure 1 can handle limited contact with water and humidity. Exposure 2 plywood is only suitable for dry locations.

If you're fastening plywood to other materials, the latest polyurethane glues—the ones that react with the moisture in wood—work well indoors and outdoors. (Read the labels for proper instructions.) Construction adhesives, which use solvents for curing, are best for gluing and screwing plywood to joists to avoid squeaks.

When you get to cutting your plywood, first support the sheet on a sturdy pair of saw horses with three or four 2x4s. Then set your circular saw to a depth that will just cut through the plywood's thickness, and cut with the best side down to minimize tear-out of the veneer.

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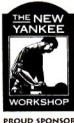
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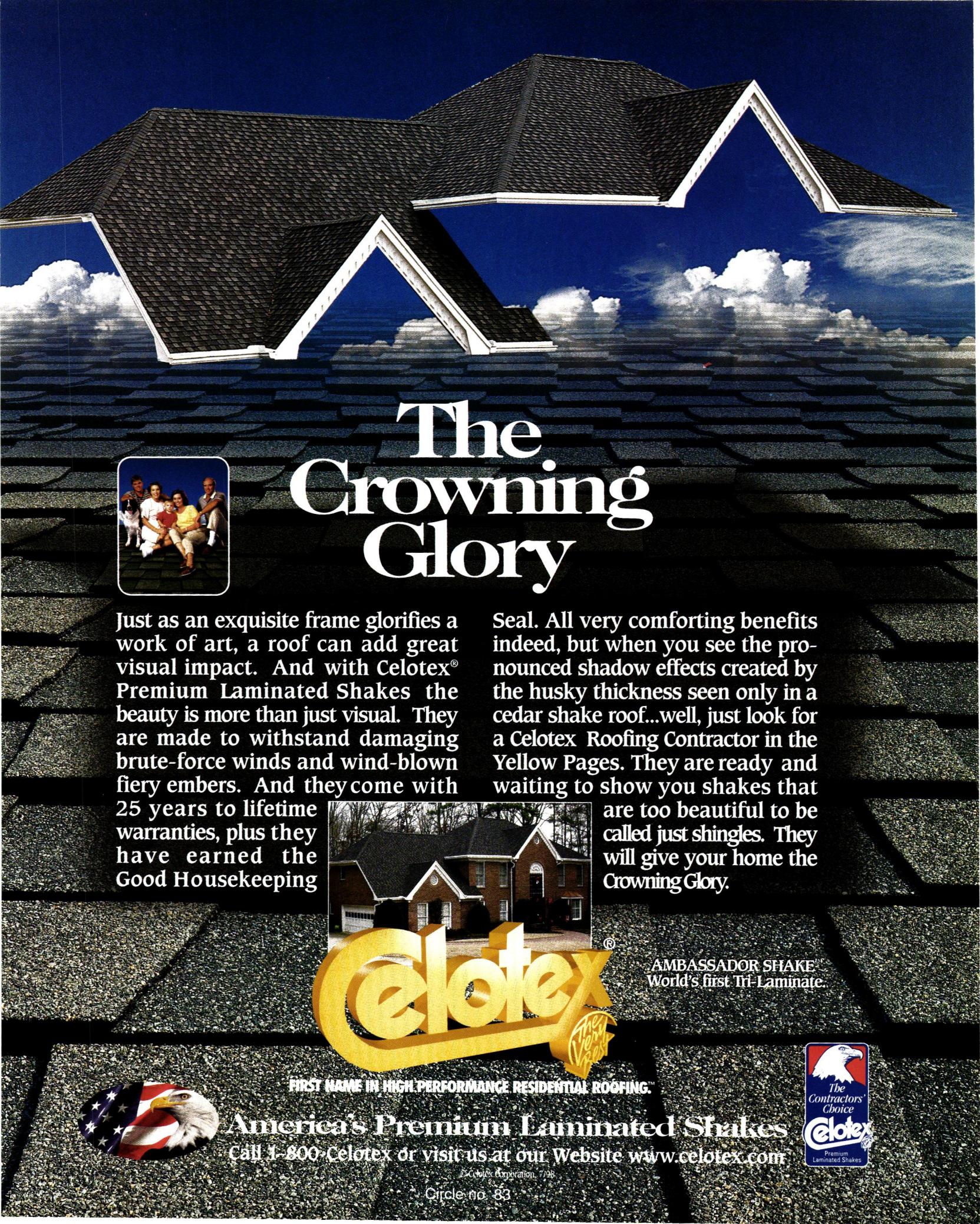
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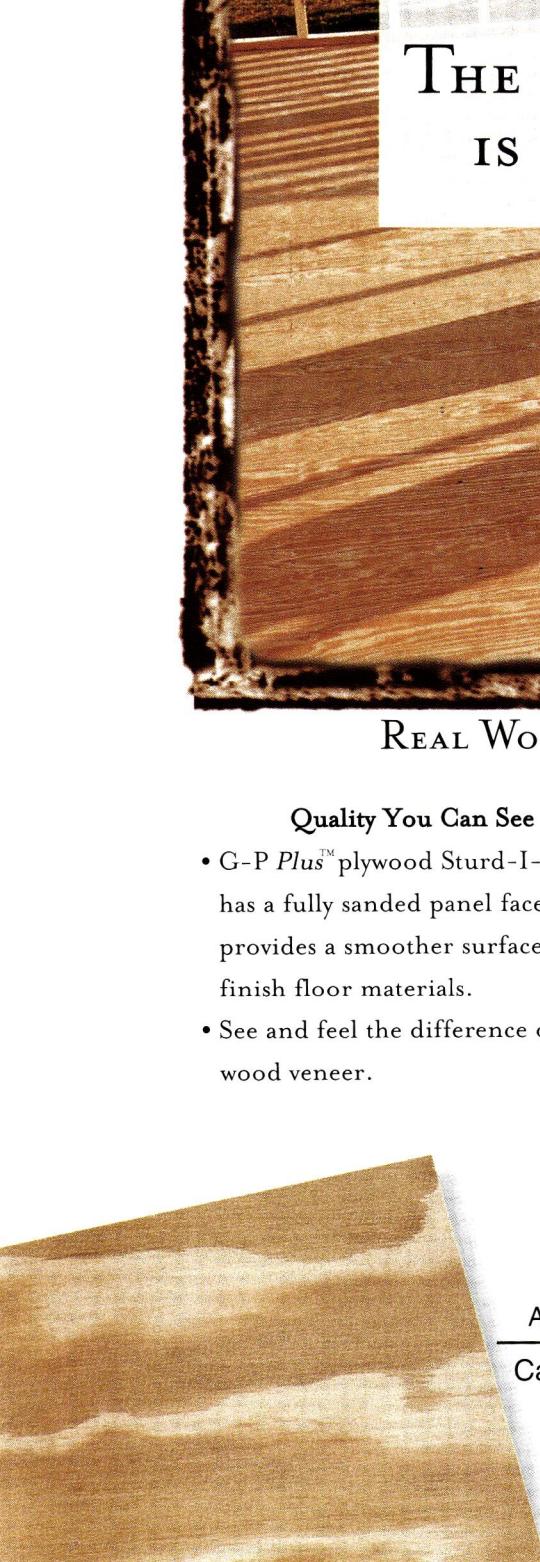
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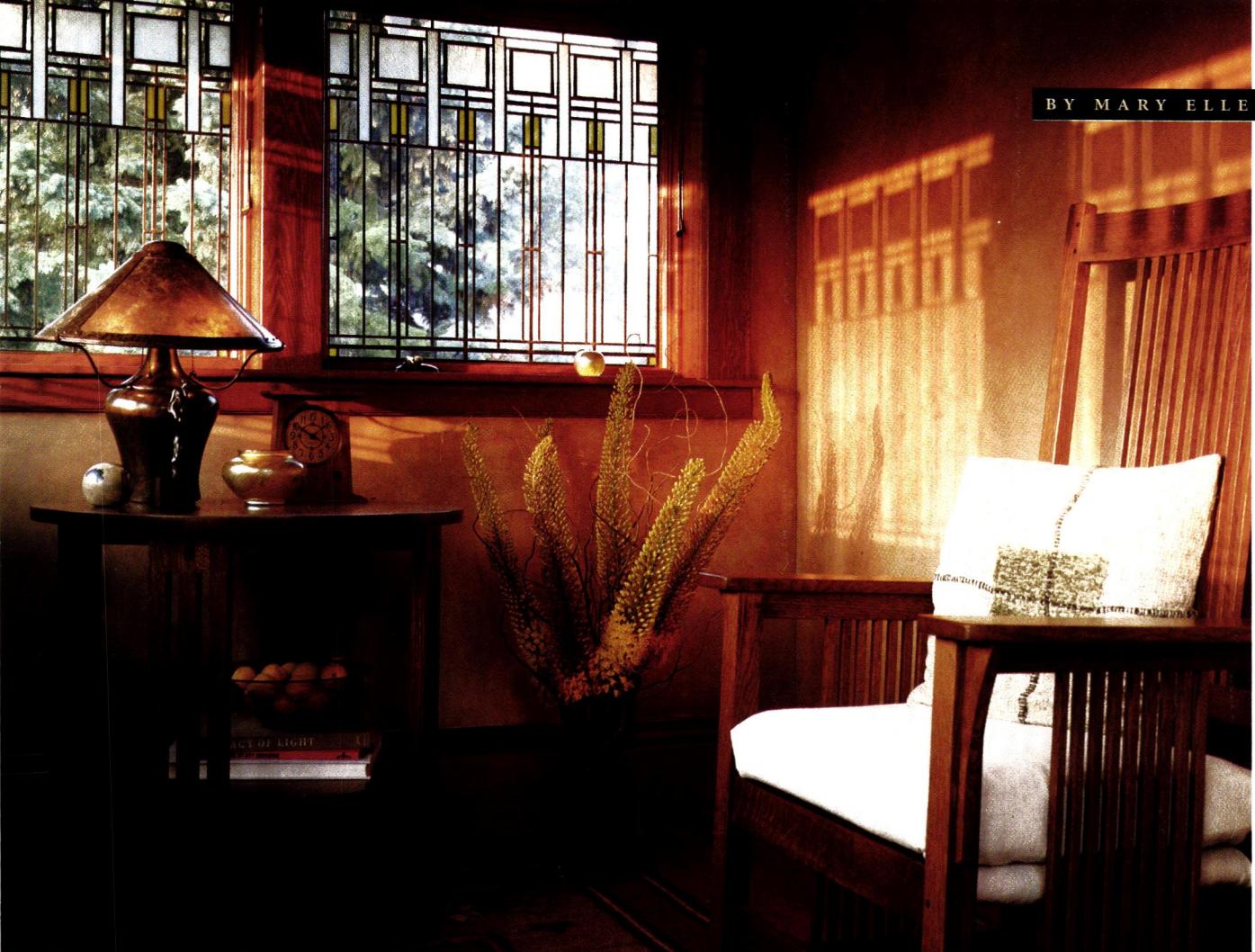
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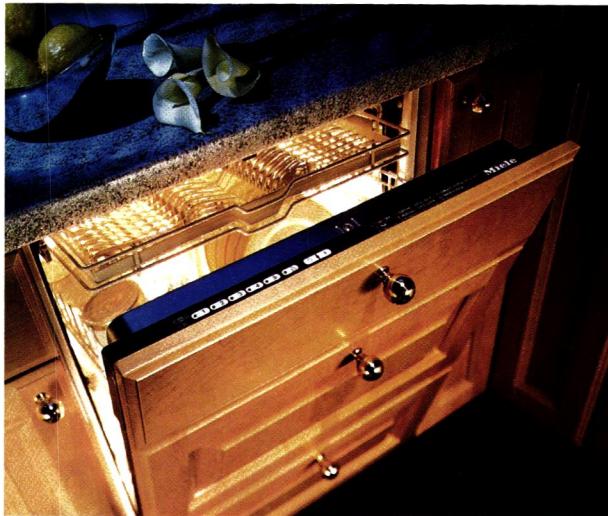

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BY MARY ELLEN POLSON

UNITY IN ART GLASS Simplicity and nature shine clear in Colonnade, one of four adaptations of Frank Lloyd Wright window designs in the Andersen Art Glass Collection. Others in the line are Prairie Rhythm, Wichita, and Eucalyptus. The 3' x 3' windows shown here are about \$765 to \$880 each. Contact Andersen in Minnesota, (800) 426-4261, or circle 1 on the resource card.

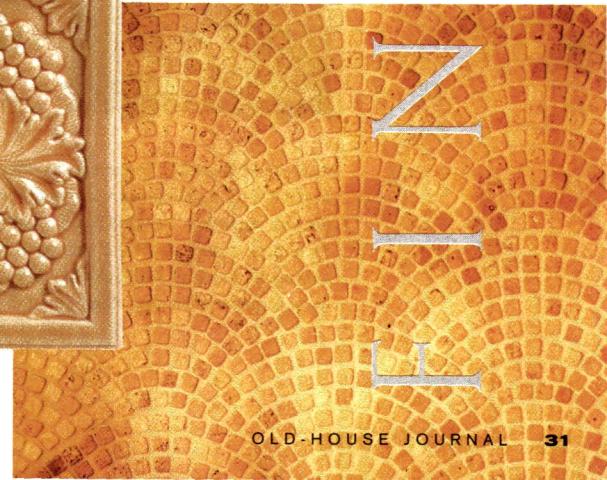


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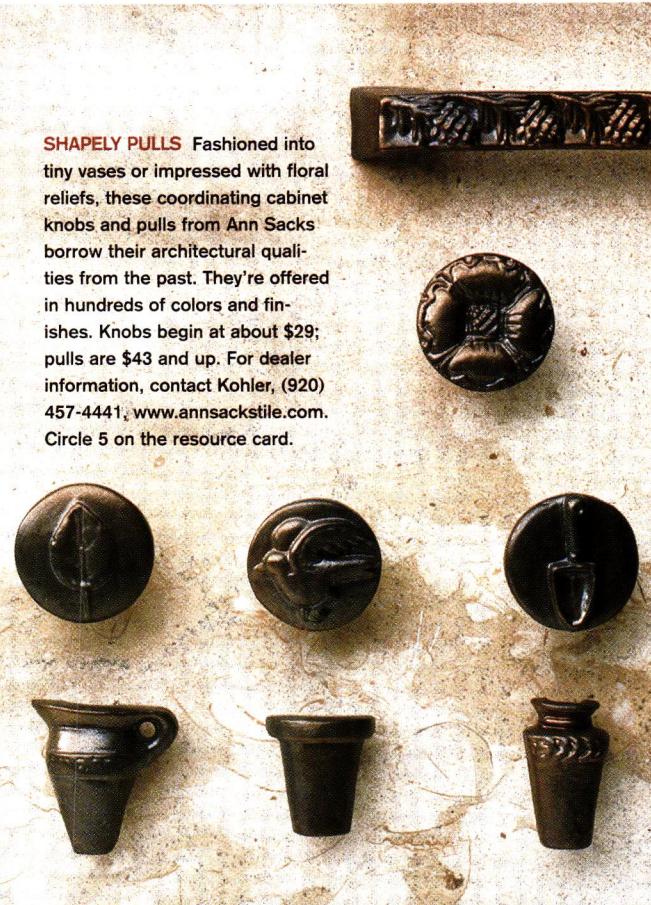
The inspiration for the "Fan" tumbled mosaic is as old as the roads of Rome. Builders would lay stones as far as their arms could reach, creating a complex arc pattern. The glazed, bas relief Celine Quemere tile offers a grape motif nearly as old in sizes from 3" x 3" to 16" x 16". The Fan is \$22.60 per square foot; the Quemere, \$25 per square foot. Contact Artistic Tile in New York, (212) 727-9331. Circle 3 on the resource card.





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Adapted from antique papers and fabrics, the patterns in Thibaut's "Loire Valley" collection reflect the Old-World sages and golds of late-19th century France. Paysannerie, a pastoral toile, is available in both fabric (\$40 per yard) and wallpaper (\$30 per roll). For dealer information, contact Thibaut in New Jersey, (973) 643-1118. Circle 4 on the resource card.



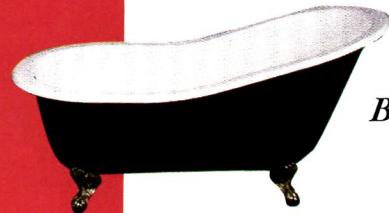
BLOOM BY JUNE It's not too late to plant bulbs for summer. Spring-planting bloomers include such old-house favorites as yellow Asiatic lily (shown here with clematis), anemone, gladioli, amaryllis, dahlia, summer hyacinth, and arum lily. Check the Netherlands' Flower Bulb Information Center (www.bulb.com) for suppliers, or a local nursery.



SEEING REDWOOD These screen doors are executed in the best Arts & Crafts tradition from salvaged, clear-heart redwood and bronze screening. Designs run the gamut from geometric to Japanese-influenced nature scenes. Doors are made to order, and prices begin at \$850. Contact Screen Scenes, (530) 283-4366, www.screenscenes.com. Circle 6 on the resource card.

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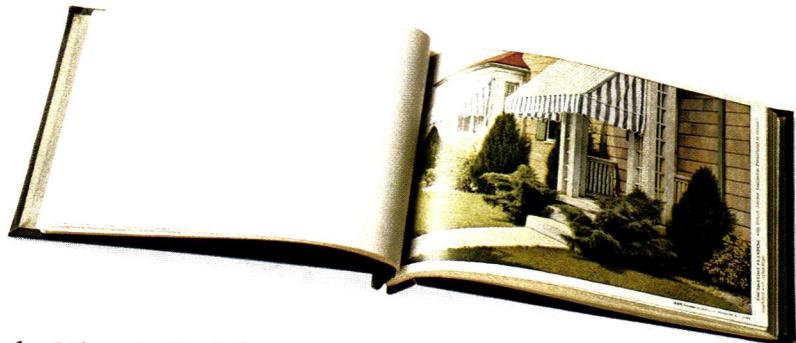
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A Skirt for the House

by Nina A. Kozol

To our eyes, a house without an edging of greenery around the perimeter is like a painting without a frame. But it hasn't always been that way. Like lawns, foundation plantings are a relatively modern concept in residential landscape design. Until the late-19th century, many physicians actively discouraged the use of foundation plants, warning that dark, damp shrubbery pressing against the house invited the dreaded scourge of tuberculosis.

Horticulturist and designer Andrew Jackson Downing sidestepped the issue by advocating vines as a tasteful embellishment for his Gothic Revival cottages or Italianate villas. A Downing cottage of the 1840s and 1850s might sport a handful of climbing roses, European ivy, or perennial vines, including the native Virginia creeper, bittersweet, trumpet creeper, Dutchman's pipe, and clematis.

In the late-19th century, the high foundations of Queen Anne, Second Empire, and Shingle Style houses begged for the tempering effect of plants. Homeowners softened and concealed foundations with fragrant, showy shrubs that provided delicate, sweet-smelling breezes inside and out on warm summer days. Mock orange, summersweet, lilac, viburnum, and fothergilla were planted under windows, at the corners of the house, and flanking doorways. Weigela and forsythia provided spring color.



"There is nothing about an honest foundation wall that needs concealing. A judicious amount of planting will take the raw new look away from a house and tie it down adequately to the lawn's carpet."

—RUTH BRAMLEY DEAN,
The Livable House (1917)

Cottage-style plants and groupings of native shrubs in curving borders appeared along foundations for many decades early in the 20th century. Magazines and catalogs touted climbing roses that could cloak a house with color and fragrance all season long. Sweet autumn clematis and climbing nasturtiums trained easily on chicken wire, creating a living curtain that draped porches with fragrance and color. Shrubs were rarely sheared.

Some tastemakers admonished homeowners not to hide their often unique stone foundations. "There is nothing about an honest foundation wall that needs concealing," Ruth

Opposite: Boxwood and bayberry aren't the only plants suitable for old-house foundations. Flowering shrubs, such as hydrangea, have been favorites since the late-19th century. **Above:** A Gothic Revival-style house with a low foundation benefits from the restrained use of low shrubbery and flower beds.



Above: Flowering shrubs make a pleasing frame for the high end of the porch on this Shingle Style house, while the low end needs no plantings at all. Clockwise from below: Authentic, colorful, and often fragrant choices for foundation plantings include clematis, viburnum, wisteria, and weigela.



Foundation Plants

TREE OF LIFE (*Thuja occidentalis*) For front foundation planting, select a globe form that will not overwhelm windows or doorways.

COMMON BARBERRY (*Berberis*) Available in a variety of leaf colors, this shrub can grow 6' to 10' tall.

FLOWERING QUINCE (*Chaenomeles*) Capable of growing 6' to 10' tall, flowering quince comes in a wide range of flower colors.

COTONEASTER (*Cotoneaster*) This low, wide-spreading shrub grows to 3' tall. Many deciduous and evergreen species available; does best in colder climates.

SLENDER DEUTZIA (*Deutzia gracilis*) A good shrub border plant. Grows 2' to 4' tall, but may reach 6'. Annual pruning needed.

BURNING BUSH (*Euonymus alatus*) May reach more than 10', so prune regularly.

JUNIPER (*Juniperus*) Evergreens ranging from shrubs to tall trees.

PRIVET (*Ligustrum*) Large, vigorous shrubs that may reach 10' or more.

SPIREA (*Spiraea*) Species range from compact (*bumalda*) to large and spreading (*Van Houtte*).

TSUGA (*Hemlock*) Evergreen trees or shrubs that prefer full sun to part shade. Trim to maintain size.

WEIGELA (*Weigela*) Another spreading, rounded shrub, valued for its showy flowers. Can reach 6' to 8' tall.

Bramley Dean wrote in *The Livable House* (1917). "A judicious amount of planting . . . will take the raw new look away from a house and tie it down adequately to the lawn's carpet."

Early-20th-century nursery catalogs featured a mix of conifers and deciduous shrubs for year-round interest. Eager homeowners often placed evergreen hemlocks, white pines, spruces, and firs against house walls or in phalanxes on either side of a doorway with little consideration for the ultimate height of these forest trees. Within a few decades, these overgrown and unruly bullies no longer provided an appropriate or inviting frame for the house.

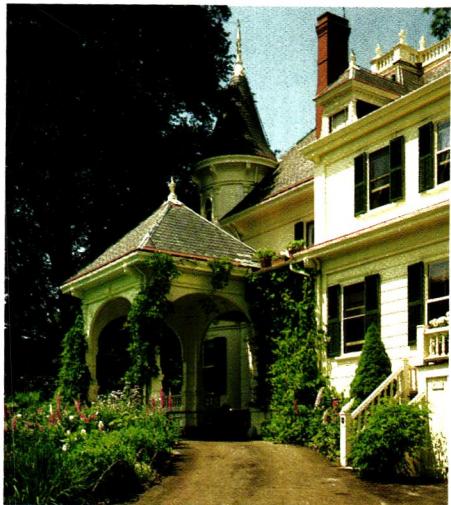
"Conifers are the exclamation points in landscaping," cautioned *House Beautiful* in 1949. "They are strong and dark and provide punch in your garden. Use them with restraint."

Then as now, the key to a good foun-

dation is to keep plants in scale with the house. Before you begin removing foundation plants, analyze your landscape from across the street. Consider replacing declining or overgrown trees with dwarf specimens that are more in scale with your home. Unless your aim is a formal landscape filled with tightly sheared foundation plantings of boxwood or yew, most shrubs look best unsheared, left to grow in their natural shape.

Neglected shrubs often come back to life with judicious pruning. Renewal pruning—removing old, overgrown stems or canes—is a three-year process, cutting back one-third of the canes each year when plants are dormant. The result is a more vigorous shrub and better flowering.

Some older shrubs need a complete overhaul. To restore vigor to buddleia, forsythia, hibiscus, hydrangea, honeysuckle, redtwig dogwood, spirea, lilac, or privet,



Climbing vines, flower beds, and even conical evergreens can all be part of an appropriate foundation scheme for a period house.

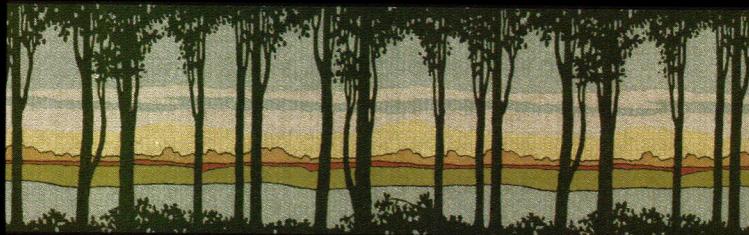
prune all canes at ground level in late winter or early spring. This spurs new growth throughout the summer; by fall you should have a healthy shrub.

Here are a few more ways to enhance your home's curb appeal.

- Foundation plantings don't have to be small, square bushes. For instance, flowering vines and climbing roses may be just right for a 19th-century house with a low foundation. To avoid damage to mortar or wood, train vines on trellises instead of allowing them to grow on the house.
- Plant evergreens and deciduous shrubs on both sides of the doorway to create color, texture, and visual interest all year.
- Add fragrant shrubs to the corners of your house, in groupings under the windows, or surrounding the doorway.
- Allow enough room for the ultimate spread of new plants; it's a good idea to plant bushes at least 3' from the house.
- If overgrown yews and junipers are overwhelming your house, replace them with something more attractive and manageable. A pleasing landscape adds curb appeal and can increase your home's value by as much as 15 percent.

NINA KOZIOL is a garden designer in Palos Park, Illinois.

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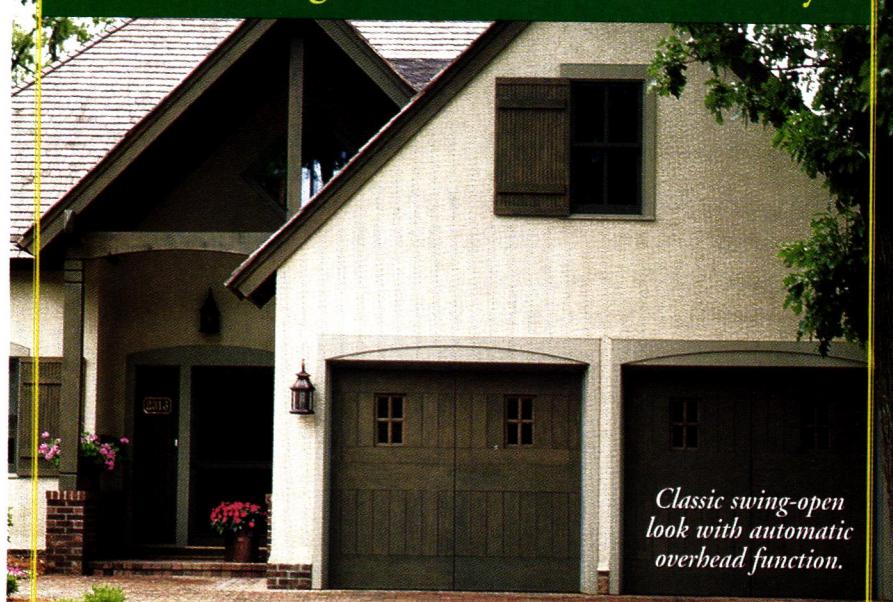
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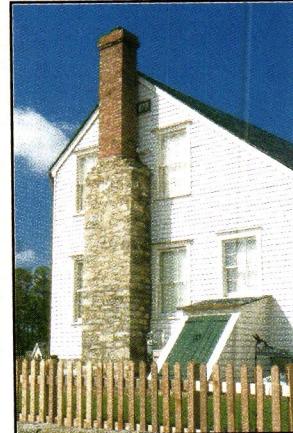
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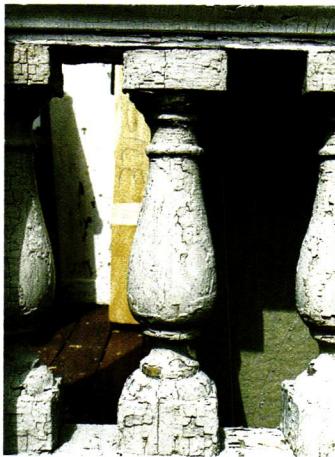
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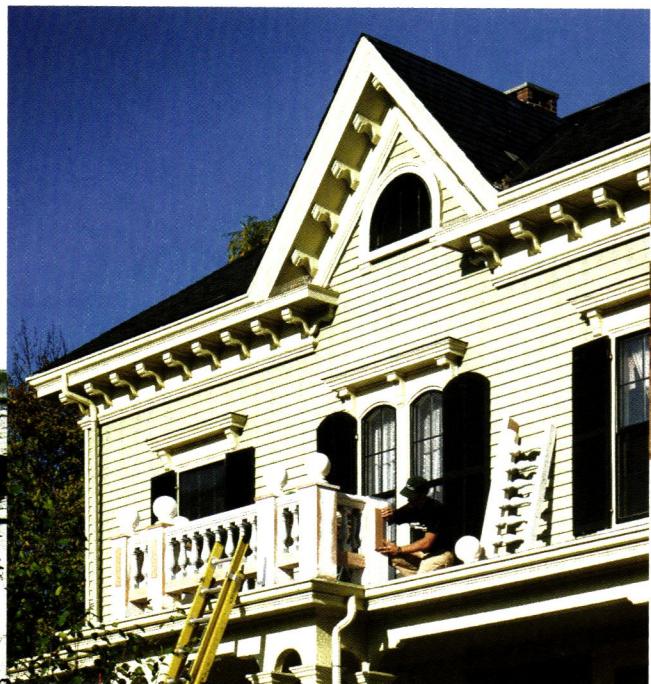


OLDHOUSE JOURNAL



“Whether it’s gabled, shed, hipped, or flat, the roof protects your porch. Unless you make your porch roof your top restoration priority, everything under it will face ruin.”

—page 46



May/June 1999

“The owners of the 1850 Greek Revival farmhouse couldn’t quite figure out why the old rear addition—part of the house for decades—stuck out like a sore thumb. A deck on the back left the ell looking raw and exposed. The solution was to wrap the ell in a porch. Not just any old porch, mind you, but a long, deep-eaved beauty that plays off existing rooflines and ties the ell architecturally to the main house.”

—page 40

“Clapboards are indigenous to the New England states, and a natural cladding for a continent richly endowed with wood. The effectiveness and appeal of clapboards comes from their proper installation.”

—page 52

A Place for the PORCH

What a difference a porch makes! Although they're key features in the architecture of many old houses, porches are ephemeral: open to the deleterious effects of weather; subject to change, enclosure, even demolition. When a porch is lost, the house and landscape are the poorer for it; when a porch is renewed or sensitively added, they enrich our lives. **by Mary Ellen Polson**

THE OWNERS of the 1850 Greek Revival farmhouse at right couldn't quite figure out why the old rear addition—part of the house for decades—stuck out like a sore thumb. A small covered entry porch on the side elevation provided some relief, but the open, contemporary deck on the back left the ell looking raw and exposed.

The solution proposed by Classic Restorations, an architectural and contracting firm in Watertown, Massachusetts, was to wrap two sides of the ell in a porch. Not just any old porch, mind you, but a long, deep-eaved beauty that plays off existing rooflines and ties the ell architecturally to the main part of the house.

"Porches are a great way

of linking up different parts of a house," says architect Kevin M. Vician, AIA. Although there was no evidence to confirm that the wing had a porch, he says, "it looks like it should have been there."

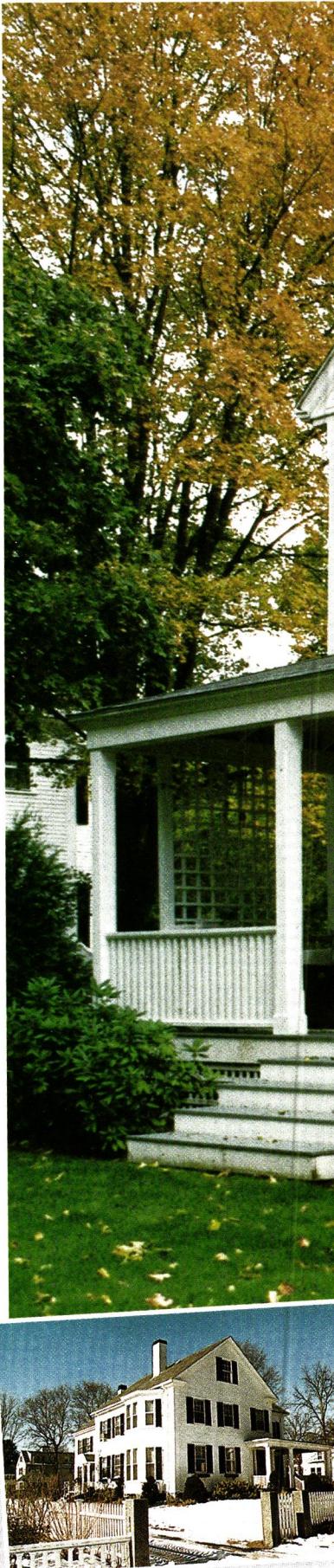
Common to houses built between 1850 and 1930, porches are far more than the transitional space between indoors and out. These endlessly versatile structures can anchor one part of a building to another, buffer a house set too close to the street, or add protected outdoor space where it's needed.

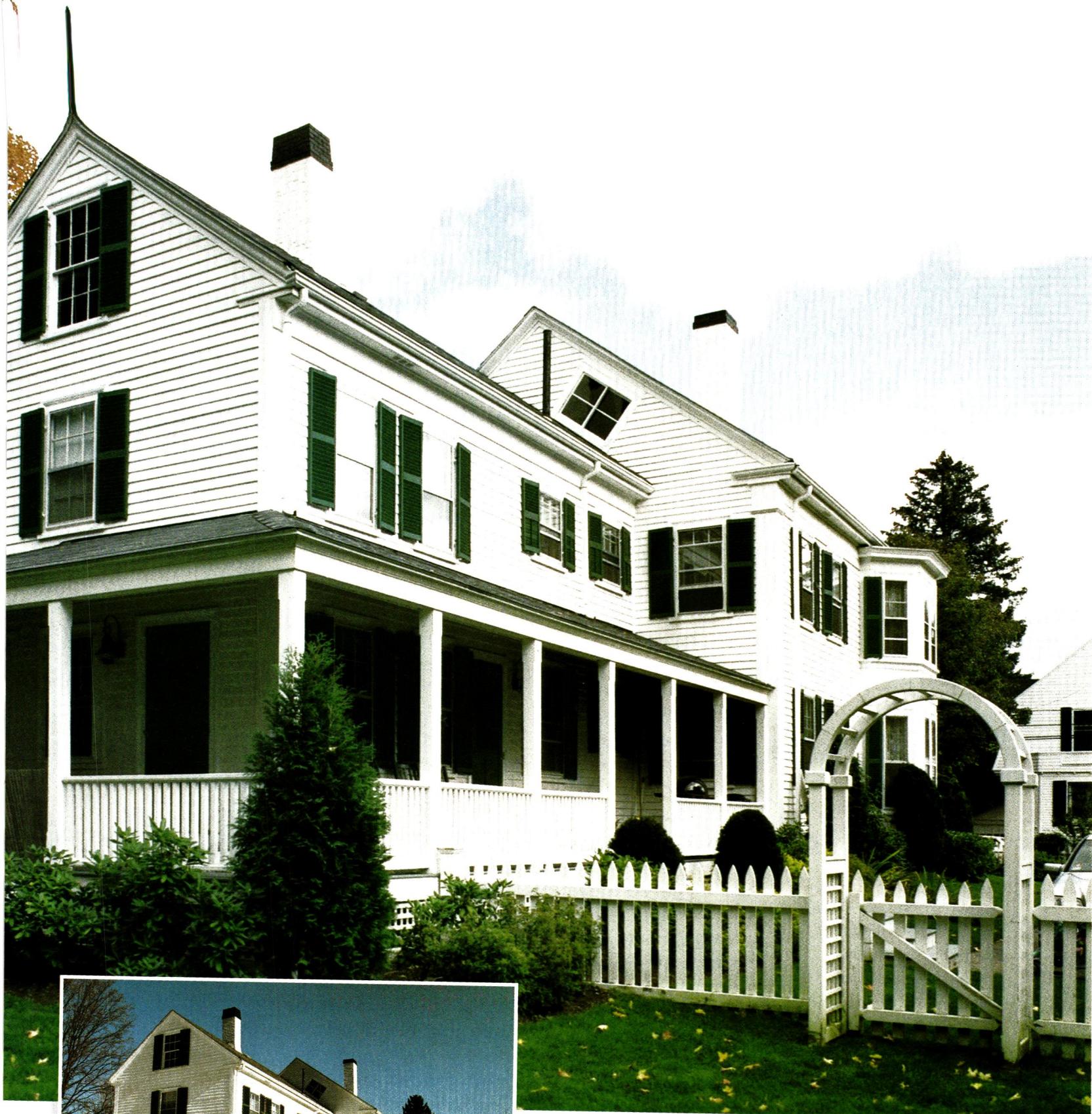
On the New England farmhouse, for example, the two-sided porch not only creates a natural transition from the ell to the main house, but from the house to the yard. The

house gains at least 400 square feet of outdoor living space. Perfectly in character with the house, the porch addition makes the ell appear more substantial and inviting.

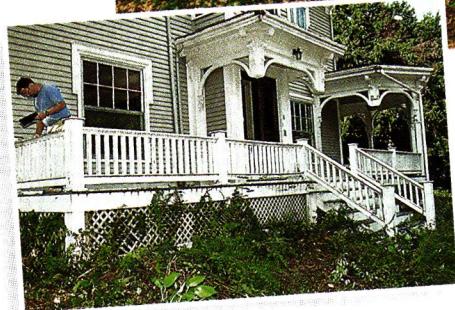
Not every porch accomplishes so much. Particularly with old houses, a porch may serve one need, but fail in other ways. That was the case with a Greek Revival farmhouse with a side ell extension facing the road. A small covered entry canopy on the ell performed as shelter, but muddled the architectural lines of the house.

The solution extends the shed porch roof the length of the secondary wing. Not only does the new porch fulfill its primary function of sheltering the doorway, it looks as though





A PORCH WITH FLAIR The low, flat deck at the rear of this New England farmhouse accentuated the angular features of its narrow, two-storey ell. Adding a wrap-around porch gave the house a graceful transition to the side and rear yards, transforming the old addition into an integral part of the house.



PHANTOM DETAILS When a front deck was extended along the front of this Second Empire-style house in the 1960s or '70s, several support columns for the elaborate front-entry and corner "gazebo" porches were removed. Beyond the obvious lack of support, this gave both original porches an amputated, phantom look. The solution was straightforward: replace the missing columns, patterning them after surviving columns on the side porch.

it is part of the house's 150-year history.

Creating a historically authentic porch poses more of a dilemma. Yet there's no reason a sensitively conceived porch can't bridge many of the architectural gaps in the design of an old house.

For example, the back yard of a Shingle Style house near Boston was beautiful and private, but access from the house was poor, and there was no hint of a porch. Worse, the rear wall was an unrelieved, monolithic expanse of white. A small side porch near the front of the house offered the only outdoor space.

The tiny, hipped-roof porch proved to be the genesis for a sweeping porch addition combining open decks and sheltered spaces on two sides of the house (see sidebar,

p. 45). Despite the surprising use of open decks, the transformation couldn't be more stunning. Like the two-sided verandah created for the New England farmhouse, this porch looks as though it could be original. "You see a lot of open porches out in California, like those by Greene & Greene," Vician says. "These are really integrated—we would argue that they are appropriate to the house."

Over time, houses lose their porches for a number of reasons. Some are simply enclosed and absorbed into the house. Those left open to the elements typically deteriorate more rapidly than the rest of the house. They also tend to be under-engineered. "One of the reasons porches fail is that they aren't built to the same structural standard as the house,"

A decorative balustrade is the icing on the cake of an 1850s Italianate porch repair. Assembly alone was a three-week job.





CROWNING TOUCH The decorative balustrade on the

verandah roof of the classic Italianate at left was clearly in need of restoration. Before the construction team made any attempt at repair, however, they checked out the condition of the porch below.

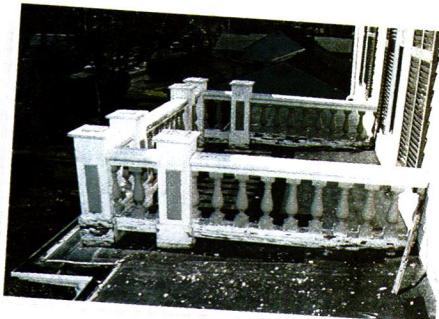
Good idea. "There were tremendous problems with the roof underneath the balustrade," says Philip G. Bates, a project manager for Classic Restorations in Watertown, Mass.

The shallow, hipped roof supporting the structure was in such poor condition that Bates' team had to rebuild the framing on both sides. "We did a total hip replacement," quips Kevin M. Vician, a project architect.

While several of the original, old-growth pine balusters were still present, others had been replaced with new pieces made of stock lumber. Less than a decade old, "they were rotten enough to poke a pencil through," Bates says.

To match the quality and longevity of the original wood, new balusters and posts were milled from rot-resistant species, including sustainable mahogany and Spanish cedar. Each piece was back-primed before assembly, and the bottom rail was laminated with epoxy to form a continuous seal between pieces. Some rail profiles were slightly changed to help the wood shed water more easily. "It reads the same, but we put in details to address water issues and longevity in the design," Bates says.

Even using the best materials, the new balustrade will need touch-ups. "That's the way it is with paint and wood," Bates says. "You're committed to long-term maintenance."





Capped with a hipped roof, its arches open to the breeze, this porch addition could have been original to the Shingle Style house. Although it looks old, it was closely modeled on a three-sided porch at the front of the house. Together, the old porch and the new frame a length of open deck. The combination kneewall-railing was also inspired by the original porch.

says Philip G. Bates, a Classic Restorations project manager.

For many homeowners, it comes as a shock that shoring up a porch foundation can lead to an open-ended excavation project. While adding new footings in frost-free California may be a breeze, restoring a porch in New England or the upper Midwest may mean sinking new footings several feet below grade. The job can mushroom to envelop the entire yard.

It's also likely that there will be a few building code surprises in store. "Look at the Vic-



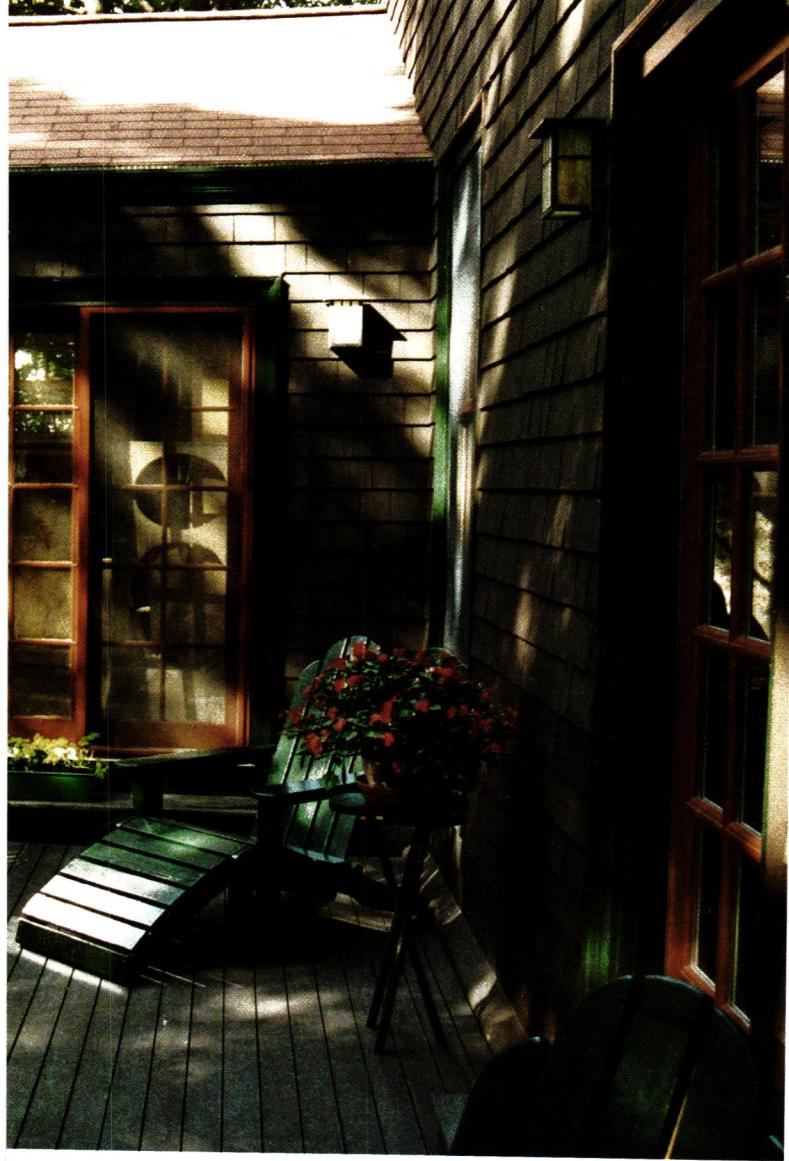
torian hand rails on the porches of Queen Anne houses," Bates says. "Very few of them meet code now."

That can spell big changes in the architectural dimensions of a porch. For example, if a balustrade railing is new or needs complete replacement, a local inspector may require that the height be raised to meet the new code—even if the height is architecturally wrong for the house. On the other hand, if an existing balustrade simply needs repair, the inspector may allow the new sections to be

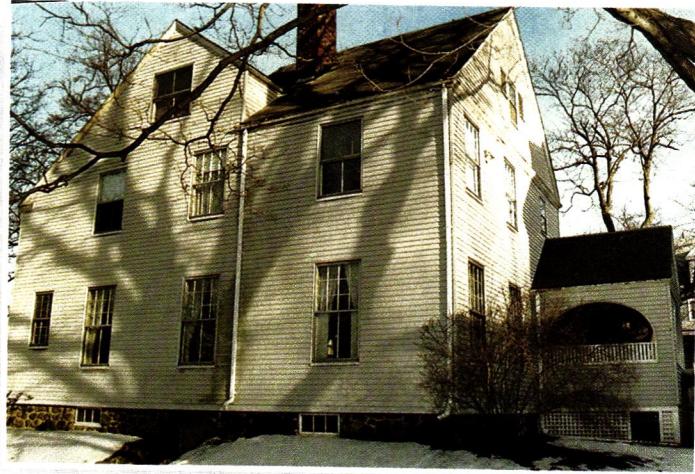
level with the old. It all depends on the circumstances. "Our biggest struggle is making something that looks historic and also meets local building codes," Bates says.

In any case, ingenuity and quality can overcome the toughest obstacles to porch restoration. As with sympathetic additions, the test of a good porch is whether it complements the original structure. If it looks as though it evolved as a natural part of the house, you probably have a success on your hands.

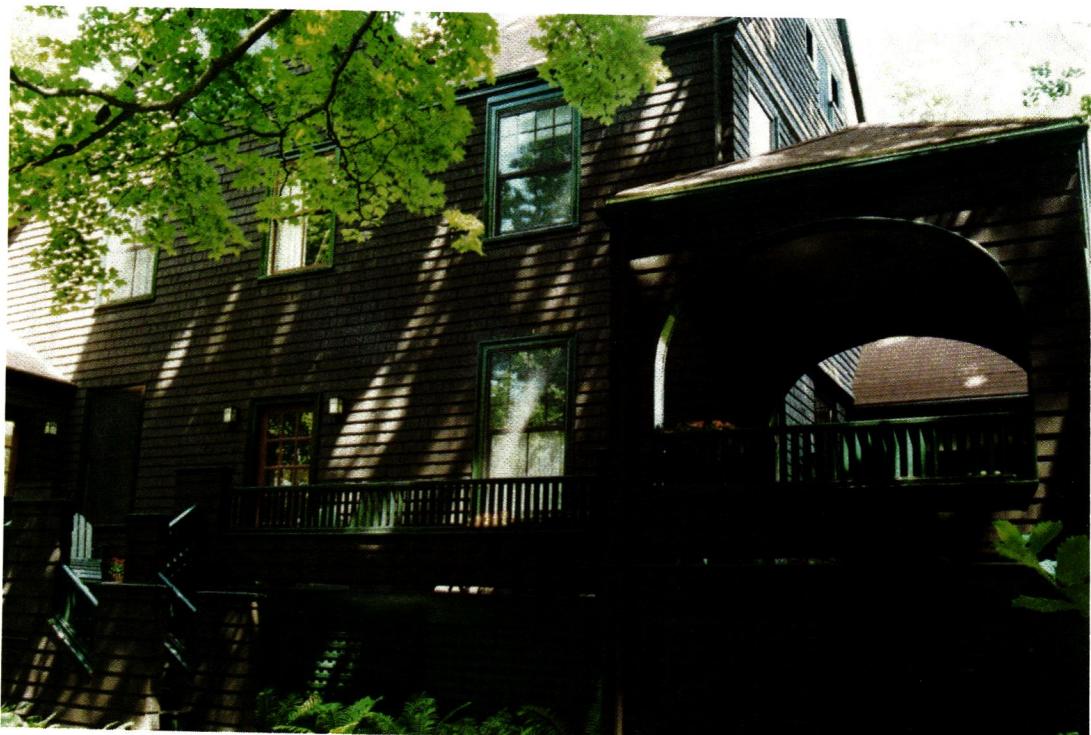
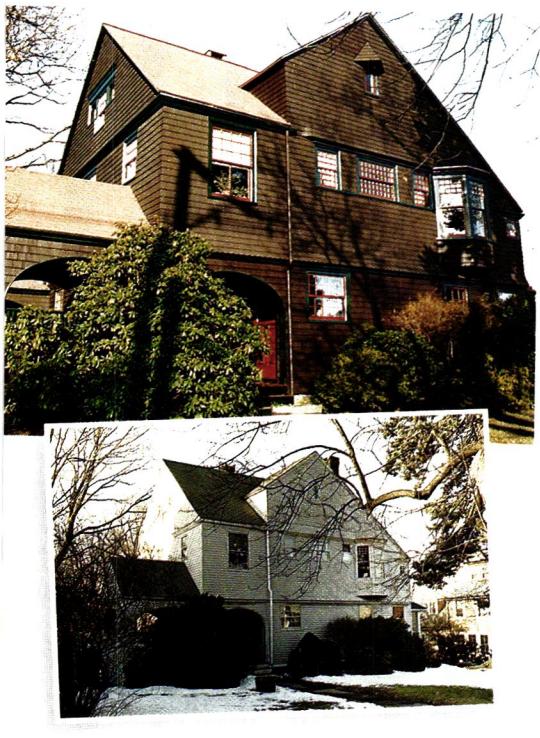
SPECIAL THANKS to Philip G. Bates, Kevin M. Vician, AIA, and Nina H. Davis at Classic Restorations of Watertown, Massachusetts (617-926-0505) for their generous help with this story.



A PORCH FOR THE 20TH CENTURY Creating a porch out of thin air isn't as difficult as it sounds. A small side porch at the front of the house (below, right) was the jumping off point for a porch scheme that eventually enveloped two sides of a turn-of-the-century house. Taking architectural cues from the original porch, the Classics Restoration team created a second porch at the back of the house. Linked to the old porch by a kneewall-enclosed deck, the new porch acts as a bookend for a second deck at the rear of the house. A small addition (at left, and bottom right) anchors the far side of the deck.



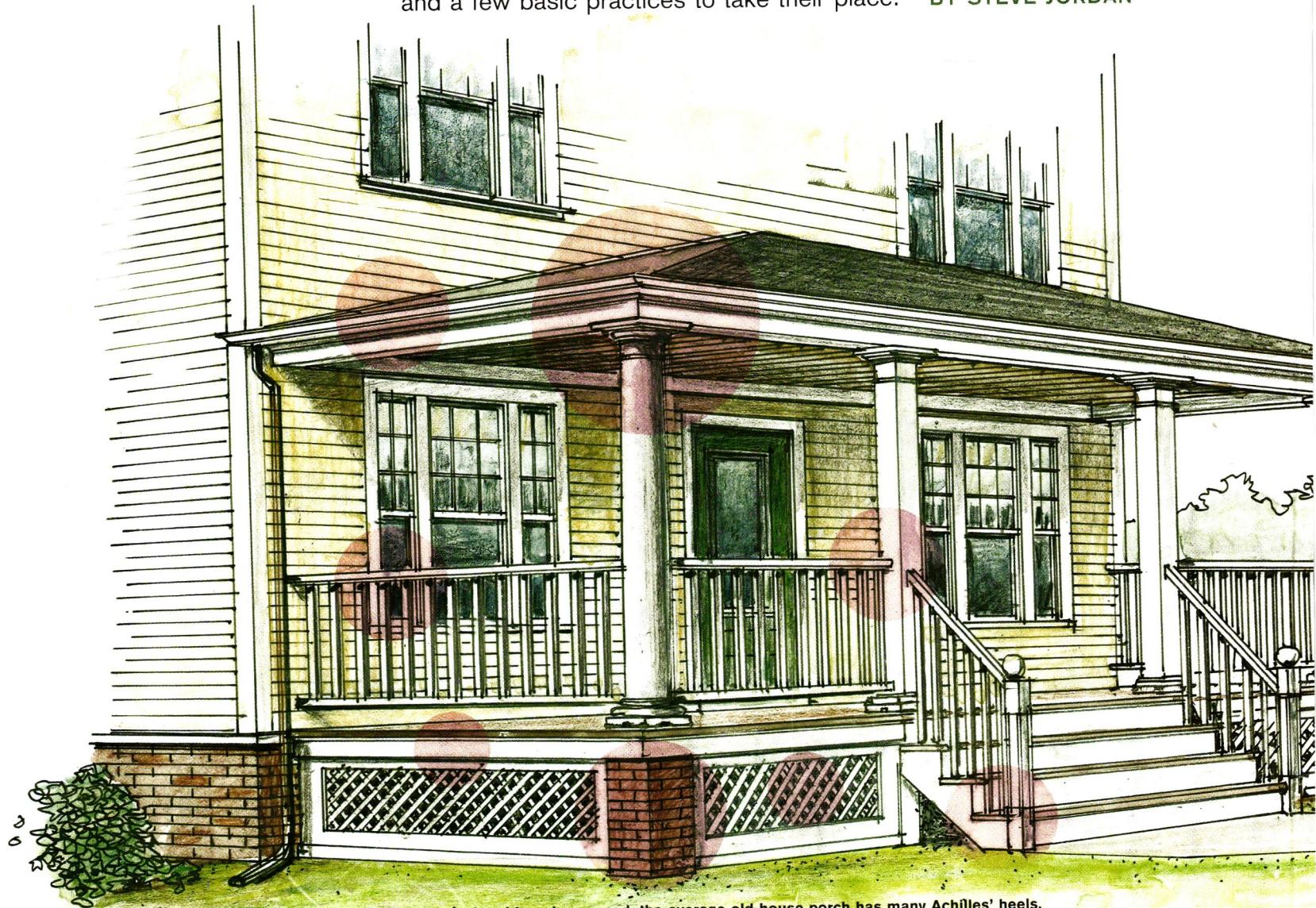
Above: Painted a monolithic white, the high rear wall of this Shingle Style house towered over the rear yard. **Below:** Not only does the new combination porch/deck provide architectural relief, it affords a comfortable transition between house and yard.



Details that Endure

PLANNING TO AVOID PORCH PROBLEMS

Drenched in rain, covered with snow, and bleached by sunlight, porches take a pounding. Unable to escape these extremes of environment, their best chances for longevity have always rested on durable materials and regular maintenance. But today those time-honored materials aren't always available, and time for care is even scarcer. If you're restoring or rebuilding a period porch, you'll need a combination of enduring construction details and a few basic practices to take their place. **BY STEVE JORDAN**



Lightly constructed and largely exposed, the average old-house porch has many Achilles' heels. Incorporating common-sense details will help roofs, columns, railings, flooring, and footings shed water and avoid the moisture problems that are the agents in most porch deterioration.

ROOFS AND GUTTERS Whether it's gabled, shed, hipped, or flat, the roof and its constituent parts protect your porch. Unless you make your porch roof your top restoration priority, everything under it will face ruin. Leaks, curled or missing shingles, moss growth, and loss of roofing mineral all indicate roofing with problems or little remaining life. As with other features, it's often a good idea to replace them with materials similar to the originals. Also plan to remove all old roofing before applying the new roof. A "tear-off", as roofers call this process, prevents layers of shingles from accumulating next to your siding, and avoids the weight of multiple roofs—a burden on porches built with marginal framing and footings.

It also pays to install metal drip edge at the eaves to divert water into the gutter and prevent it from running under the roof and decking. To maintain your shingle warranty and eliminate excessive heat and moisture, ventilate the space between the roof and the porch ceiling with soffit vents.

Before you lay a new roof, evaluate the quality and efficiency of your gutter system. This is best done in a heavy rain when leaks and associated problems are obvious. Rust, holes, open seams, and overflowing troughs are signals your gutter might be worn out. The time to replace or repair the gutter is with the new roof.

Many old houses originally had built-in gutters. If yours is one, hire a repair contractor who specializes in sheet metal work. Built-in systems require meticulous maintenance because leaks often create serious structural damage. For this reason, many a built-in gutter was covered over long ago and replaced by hung gutters, which are simpler to repair and replace. Half-round gutters have been around for over 100 years, so they usually look better on old houses than contemporary K-style gutters. You can buy them in copper, galvanized steel, and aluminum with hangers that adapt to any fascia.

FOOTINGS AND FOUNDATIONS Many porches droop because their pier footings have settled. Deflected horizontal and vertical lines, leaning columns, sagging gutters that don't drain, and cracks at the junction of the porch and house



Above: Close ground and poor ventilation kills floor framing first. Pressure-treated lumber (which can hide behind a skirt board) holds up under high moisture. **Below:** Lifting sections of porch floor gives access for structural repairs. **Bottom:** A porch is only as level as its piers. Rebuild crumbling footings while the framing rests on cribbing.

are common symptoms of this problem. Should your porch show settling, look for inadequate footings or deteriorated pier masonry. Shallow footings, for example, allow frost to lift and shift the masonry a little every year.

Your remedy is to excavate below the frost line, pour new footings in forms, then reuse the historic materials (stone, brick, block, etc.) above grade for the exposed portions. If the pointing is deteriorated, jack the porch up and rebuild or repoint the pier. Always raise the porch as close as possible to its original position, but don't jack more than necessary or to the point of ruining original details. Correct minor settling by jacking and installing shims between the framing and piers.

COLUMNS AND POSTS I frequently notice century-old wood columns sitting directly on porch floors with no signs of deterioration. Reproduced now with average materials, these same details probably wouldn't last ten years. Old-growth woods, with their rot-resistant qualities, are virtually impossible to find anymore, and recent plantation-grown woods do not have the same characteristics.

Today, we have to back up wood performance with careful installation. For example, when you repair or replace columns or posts,

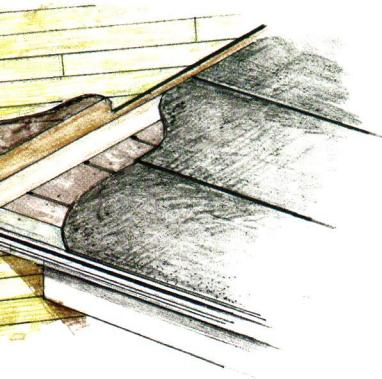


Moving Water and Moisture

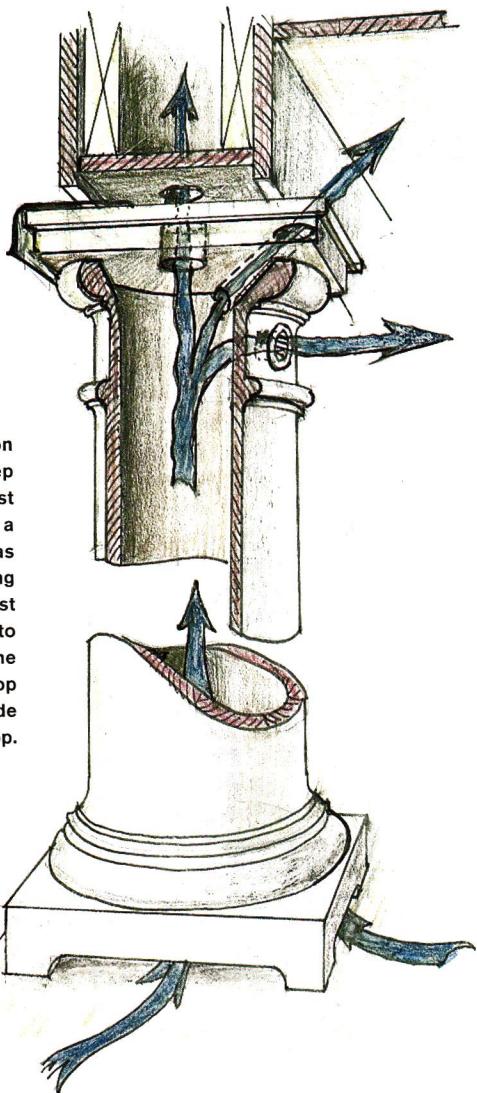
If you have an attached porch that projects from the face of the house, as most porches do, the roof must be flashed where it meets the wall. Flashing protects the house, the porch structure, and the porch ceiling from water penetration, and it should be evaluated with every new roof. Leaks at the junction of the porch and house, or patches of asphalt over the flashing are signs of missing or failing flashing.

Since the labor for installing most flashing materials is about the same, consider using durable metals such as copper or lead instead of aluminum. Flashing should last as long—if not longer—than the roof. References such as *Architectural Graphic Standards* (John Wiley & Sons) or *Architectural Sheet Metal Manual* (Sheet Metal and Air Conditioning Contractor National Association) have pages of specific details that show how to install flashing in common building conditions.

You must also provide a way for water (in the form of moisture vapor) to escape from hollow columns and posts. Unvented moisture will rot the wood. Footed bases or plinth blocks allow air to enter the column; holes or louvered vents provide an exit port at the top.



Whether the roof-to-wall junction requires continuous flashing or step flashing (lapped pieces), the metal must extend up the wall and over the roof a minimum of 4". Roofing felt serves as counterflashing on the roof deck. Siding stops 1" before the roof. Columns must be vented at both bottom and top to have air movement. Depending upon the capital, the exit can be through the top or the face. Flashing on the eave side keeps rain off the capital top.



always seal the cut ends and hollow shafts with wood preservative or primer. Ventilate hollow columns at the top and the bottom, and use aluminum plinths, lead shims, or aluminum post supports to elevate wood shafts from the water-prone porch floor.

BALUSTERS AND RAILS There's probably no area more vulnerable to the weather than the balusters and rails. When you must rebuild an entire section, construct the hand rail, balusters, and bottom rail to shed water. Avoid any flat, horizontal surfaces that can hold or trap snow and water. Before assembling mating parts, prime or seal the hidden sides of every joint, especially if they are end-grain wood. If your rails span 8' or longer, place one or two small, painted support blocks between the bottom rail and the floor.

FLOORS AND FRAMING The best porch floors were milled from vertical grain $\frac{5}{4}$ " tongue-and-groove Douglas fir. With care, a quality porch floor can last 100 years. However, it's typical for the boards at the floor's edge to separate and deteriorate. Historically, this damage was repaired by surgically cutting out old boards and splicing in new ones. For such a "weave" repair today, you must order reproduction boards of the exact thickness and width, or have the luck to salvage them from a demolition project.

When floor repairs reveal structural problems, replace rotten joists and rim joists with pressure-treated lumber that will stand up to these high moisture conditions. (Joist hangers can make the carpentry easier.) When you're ready for new flooring, buy the best material you can afford.

Whatever species of flooring you use, you'll extend its life by priming every board on all sides before installation, including the tongues and grooves. A quality wood preservative, a thinned coat of oil-based porch paint, or a thinned coat of primer are all acceptable. Some guidebooks recommend running a small bead of caulk between the tongue and groove just prior to installation. Take this step in addition to priming, not as the sole protection. I prefer oil-based enamel for my finish paint, but paint chemists and product testing labs claim top quality latex porch paints perform equally well.



Porch roofs benefit from simple upgrades. Cheap and easy to install, metal drip edge goes on before roofing. This roof may also get vents in the soffits and gutters.

Make sure that sealers, primers, and finish coats are compatible with each other before you paint. For the very best work, prime everything but the board tops prior to installation, then hire a floor finisher to smooth out the surface with a commercial sander prior to priming and painting.

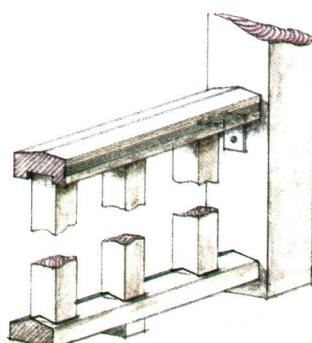
Install the floor with a pitch of about $\frac{1}{4}$ " per foot so that rain and snow melt will drain. If you replace the skirt board that hides the framing, it's a good idea to first install thin ($\frac{1}{8}$ " to $\frac{1}{4}$ ") pressure-treated nailers over the rim joist. These strips create a void that prevents water from getting trapped behind the skirt.

APRON Decorative aprons below the floor keep animals and trash out from under the porch and allow air to circulate. This ventilation is crucial for preventing the dampness that attracts wood-eating insects and promotes rot. Aprons are constructed in many ways. Some carpenters hang or hinge panels of intricate cut-outs from the floor framing. Others support sturdy frames of lattice on stakes driven into the ground. (Mine are tacked to the framing, but rest on a narrow bed of crushed stone.) Whatever method you use, leave easy access on one or more sides in case you need to rescue the neighborhood kit-

ten. If the grade under your porch is low, fill it with clean soil, or re-grade the lawn to gently slope away from the house.

STEPS Now that your period porch is almost perfect, build a set of steps worthy of your historic house. Some carpenters prefer to install steps on a separate footer—a great base, but more work. In really cold climates, clever carpenters connect the steps to the porch with hinges, allowing them to move with the frozen soil. In either case, make sure all the wood that touches the ground—the stringers and the bottom riser—is pressure-treated. If the base is masonry, set these parts on a thin sheet of lead.

Your treads should overlap the risers and the stringers about 1" (a little more if you use a small cove between the tread and riser), and slope forward slightly to drain water. Most tread stock comes bullnosed from the lumber company, but you'll need to fashion your own edges on the return sides with a router. For a finishing touch, add little fine crushed sand your topcoat of paint. It makes the steps less slippery in the rain and snow, and keeps the mailman friendly.



Rails shed water best when they're pitched like roofs; angle brackets make for strong anchoring and easy service. Check support blocks periodically for debris and dampness.

Contributing editor STEVE JORDAN maintains his full-width porch in upstate New York.

New Texture for Old Roofs

BY MARY ELLEN POLSON

ASPHALT SHINGLES have been wood and slate wanna-bes ever since a Grand Rapids contractor cut the first handful out of a roll of prepared roofing in 1903. The material of choice for 20th century roofs, asphalt is durable, eminently affordable, and, since the introduction of fiberglass, virtually fireproof. Until recently, though, even the best asphalt shingles fell rather flat from a textural standpoint—especially on houses built before 1920.

Now asphalt has an extra dimension. Laminated asphalt shingles—better known as architectural or dimensional shingles—are the hottest innovation to hit the roofing market since the 3-tab strip. In 1998, sales of laminated shingles jumped 20% over the previous year, according to the Asphalt Roofing Manufacturers' Association.

"Laminates are the fastest growing



segment of the asphalt shingle market," says Michael B. Loughery, a public relations manager for CertainTeed Corp. "The market is moving away from the traditional 3-tab shingle to the dimensional look."

No wonder. Laminates have all of the advantages of asphalt shingles at far less than the cost of slate or wood. While no one would suggest gutting a slate or cedar roof in good condition for laminated asphalt shingles, the new architectural

types are an option when you want a picturesque look in a manmade material.

Loosely defined, an architectural shingle is any fiberglass- or organic-based shingle that offers a dimensional quality in terms of its profile or appearance. Architectural shingles achieve this "dimensionality" in a number of ingenious ways, from



double and triple layering to randomly applied tabs that are cut for precise effects. In most cases,

Far left: Elk's Prestige Plus. Left: Globe's "Copper Mountain Shadow."

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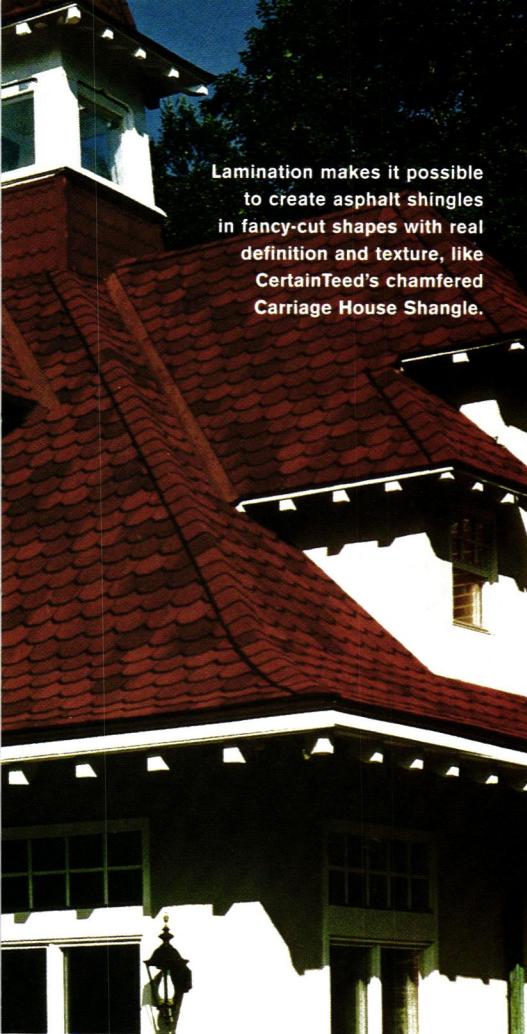
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Lamination makes it possible to create asphalt shingles in fancy-cut shapes with real definition and texture, like CertainTeed's chamfered Carriage House Shingle.

emphatic the profile, the greater the cost. Prices begin at about \$30 per square (uninstalled) for an entry-level architectural shingle with a 25-year limited warranty, and head up to \$135 or more for a high-end slate look-alike, such as CertainTeed's Grand Manor Shingle. Typically, higher-end shingles offer substantially longer limited warranties (30 or 40 years versus 25).

Laminated shingles are more difficult to install than 3-tabs. Unlike regular strip shingles, which can be trimmed with a Kraft knife, the thicker laminates require cuts on a circular saw. Even so, the job doesn't begin to approach the difficulty—or the cost—of tile or slate installation.

Like traditional roofing shingles, products can vary from region to region, and not all products are available everywhere. If you're in the market for a new roof, here are some characteristics to look for and consider.

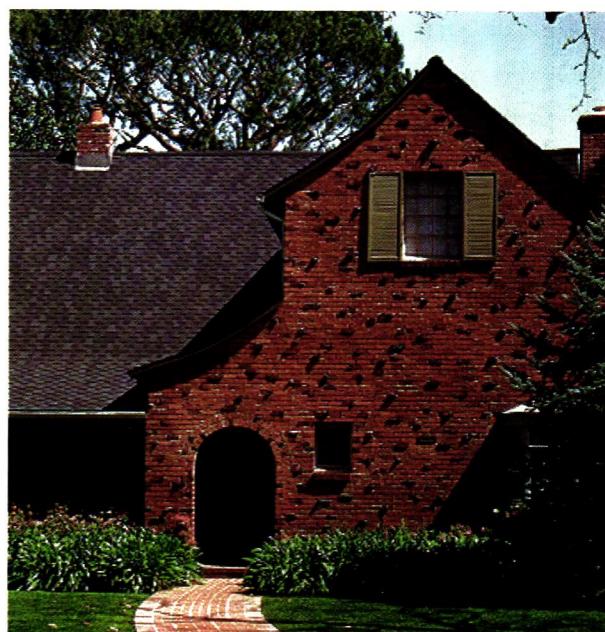
■ BASE MATERIAL While most laminates on the market have a fiberglass base, several high quality asphalt-organics are available. Shingles with an organic base stand up better in certain climates; the trade-off is the fire rating. Even less expensive fiberglass-based shingles usually have a Class A fire rating, while organics typically are Class C because of the cellulose content.

■ COLOR EFFECTS Manufacturers have been adding manmade color granules to asphalt shingles since the 1930s, but the special effects these days are more impressive. Granules are usually long-wearing ceramic, or the *ne plus ultra* of the super-

laminate, copper. Depending on the application, color granules can produce a rainbow of hues, mottling or shadow effects, and subtle or pronounced color shifting.

■ SHADOW LINES OR BANDS Much of the charm of slate, clay tile, or hand-split wood shingles comes from the well-defined shadow lines these hefty materials create. While double- and triple-ply laminates offer more pronounced profiles than single-ply 3-tabs, even the superheavy architectural shingles can't match the thickness of slate or clay. Manufacturers enhance perceived shadows in several inventive ways. One method is to add darker color granules along the exposed edges of the tabs. Another is to underlay the exposed tabs with a darker or lighter tab layer, creating a pronounced shadow band.

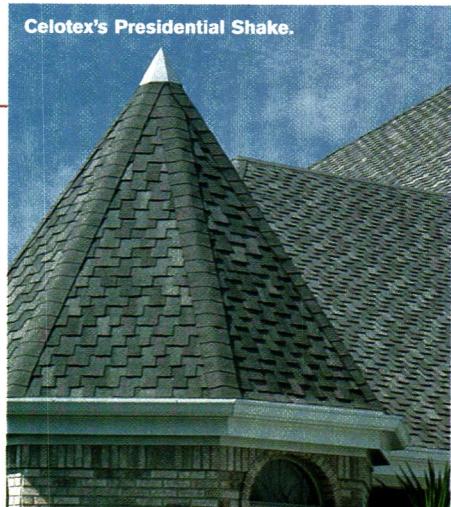
■ EXPOSURE A standard exposure on an architectural shingle is about 5". For a more dramatic effect, look for shingles with exposures of up to 8".



the desired effect is to mimic the look of traditional or textural (ragged-edge) slate, hand-split wood shakes, saw-cut wood shingles, and shingles with chamfered or fishscale edges.

Most companies offer at least one signature, high-profile architectural shingle (Elk's Capstone shingle, Celotex's Ambassador and Presidential Shakes, for example), plus a more affordable line with less-pronounced profiles (GAF's Timberline, IKO's Cambridge). Generally, the more

Celotex's Presidential Shake.



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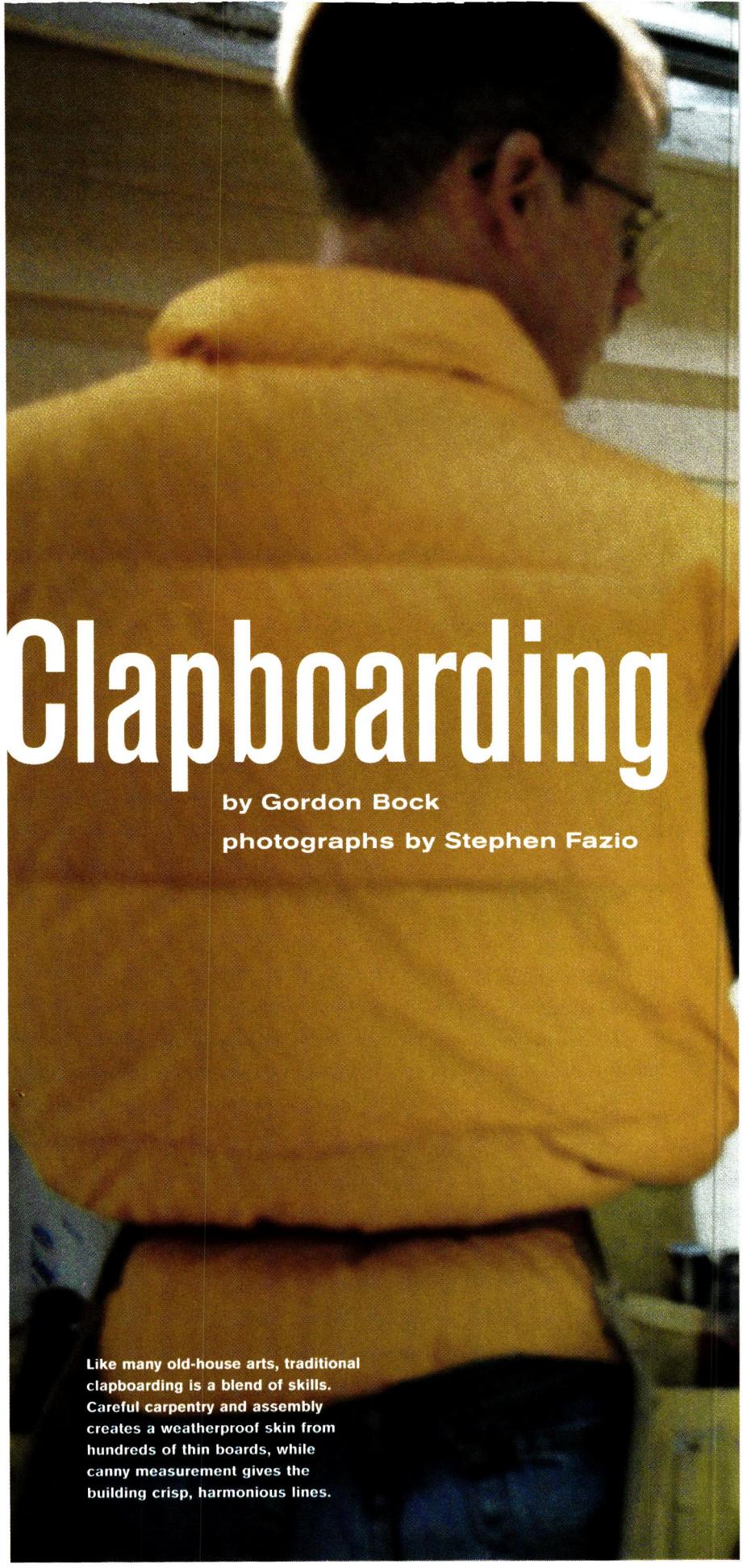
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Many laminates are versatile enough to mimic either slate or wood shingles, given color variations. Right: GAF's Grand Sequoia.

Traditional Techniques for Horizontal Siding The Craft of

SOME SAY THE ONLY ART forms original to America are jazz and motion pictures. They're wrong of course, and the best evidence I can offer protects thousands of old houses across the country. Clapboards are indigenous to the New England states, and a natural cladding for a continent richly endowed with wood.

The effectiveness and appeal of clapboards comes from their proper installation. To learn the nuances of classic clapboarding methods, I had the good luck to spend a day with the folks at the Preservation Carpentry program of the North Bennet Street School in Boston. When I arrived at the site, Department Head Robert Adam and his students were clapboarding a Federal-style house with historically appropriate materials. The Massachusetts Audubon Society, which owns the building, had begun a campaign to upgrade the structure, and renewing the siding was one phase. The job provided the perfect opportunity to see how this time-honored material is installed in a long-lasting mantle of austere beauty.



Clapboarding

by Gordon Bock

photographs by Stephen Fazio

Like many old-house arts, traditional clapboarding is a blend of skills. Careful carpentry and assembly creates a weatherproof skin from hundreds of thin boards, while canny measurement gives the building crisp, harmonious lines.



Siding Semantics

Clapboards, the original horizontal wood siding, were first made by hand in widths up to $4\frac{1}{2}$ ". Also called *bevel siding*, particularly in large widths, they are triangular and installed in laps, usually over sheathing.

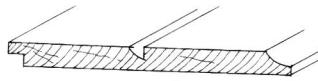


CLAPBOARD (BEVEL SIDING, LAP SIDING)

The steam-powered mills of the mid-1800s spawned new types of horizontal siding. Most were *drop siding* that installs flat on its back, directly to framing. Boards are edge-matched in a shiplap or tongue-and-groove joint so as to combine sheathing and siding. Among the dozen patterns—and countless names—popular by the 1920s, the following are typical:



PLAIN NOVELTY
(GERMAN SIDING, COVE SIDING)



FALSE JOINT NOVELTY



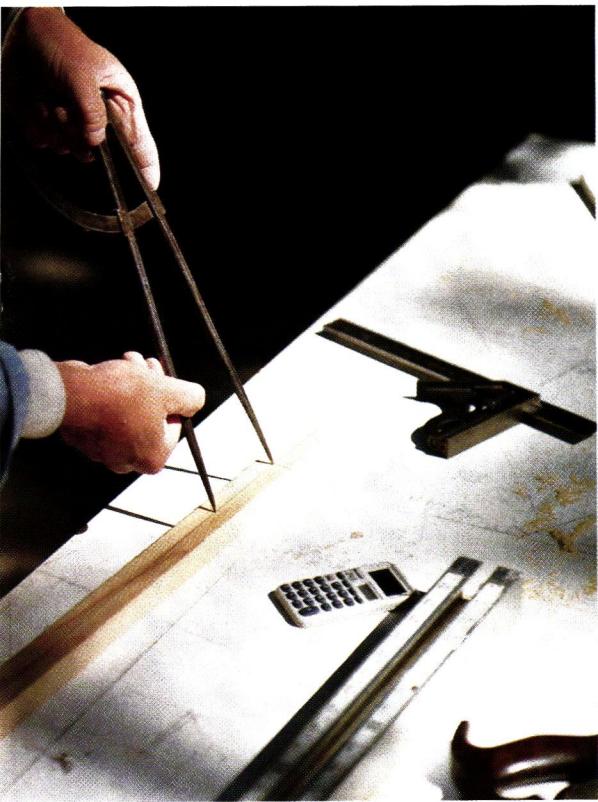
FIGURED NOVELTY



O-G NOVELTY
(BOSTON CLINKER, "WATERFALL")



Brewster House took on its present form in ca. 1900 remodeling. It is one of many historic buildings under the care of the Massachusetts Audubon Society.



Top: Dividers proportion the storey pole into workable clapboard exposures.
Right: Transferring exposures from pole to trim. **Above:** Snapping chalk lines across large areas. Rather than common cotton cord, the crew prefers braided fishing tackle, such as "squid line"—a nifty trick that leaves a sharper chalk line.

The Story on Storey Poles

Physically, the storey pole is nothing more than a long, square stick of clear pine. Practically, it is an essential measuring tool for calculating and maintaining the exposure of all the clapboards on the building. To make the storey pole for this job, the crew begins by holding the stick against the water table, a constant reference point on the building. Placing the stick aside one pair of windows, then the next, they move around the building recording the tops and bottoms of windows, doors, and major openings on one side.

Back on a bench, these marks clearly show that, while the tops and bottoms of some windows follow their own path, the majority fall within an inch or two of each other. This average becomes the standard opening heights for the project. The next step is to find a clapboard exposure that works comfortably with these dimensions. To do this, Robert Adam divides a fresh side of the pole into three different sections: below the windows, between the windows, and above the windows. Next, he measures off the space within each section with a pair of dividers, reducing the span each time, until he arrives at a dimension that fits evenly within the section.

Since this project called for 5" clapboards (versus 6", the other common width), the exposures ran between $3\frac{1}{2}$ " and $3\frac{3}{4}$ ". The difference is imperceptible once the clapboards are adjusted slightly to "fool the eye"—the art of a quality job.



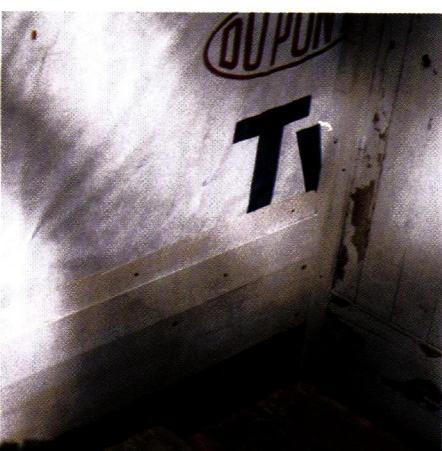
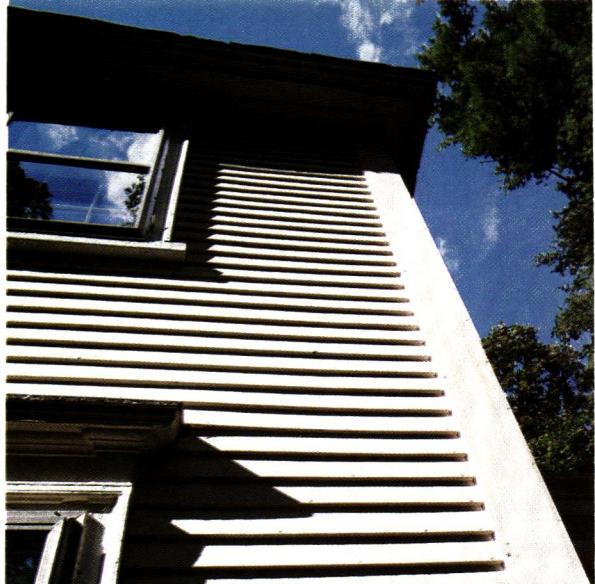
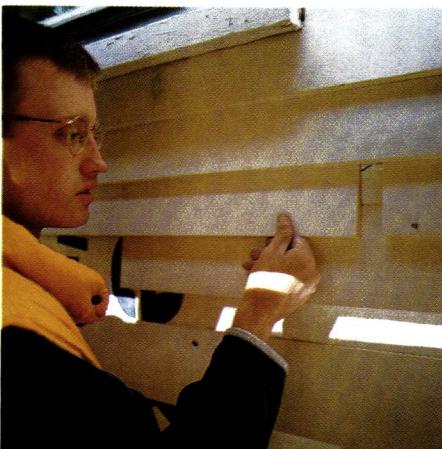
STARTING STEPS Good clapboarding is equal parts technique and art. Getting the bands of horizontal boards to march gracefully up all walls calls for deft layout work, and the first step is to make a storey pole (see sidebar p.54). Ideally, each clapboard has the same exposure—the butt-to-butt distance, or the amount of surface area visible when the clapboard is installed. Courses should break conveniently right at the tops and bottoms of windows and doors. In the real world, however, few old houses are so obliging with their dimensions.

When the pole is ready, installation begins. After removing all the old siding, the crew staples up a “housewrap” air retarder product (in conjunction with newly installed insulation), and scrapes away paint build-up on the sides of door and window trim. Next these edges get a coat of primer, and the crew can transfer the storey pole marks to a fresh surface.

Blue chalk lines mark the exposure for each course, and snapping these lines is a swift, two-person affair. With one hand holding the chalked string on a course mark, while a helper keeps it taut on an opposite mark, one of the crew picks the line up at its middle, then lets it go with a snap that instantly imprints the wall with a pastel blue line. Working in this way with synchronized movements, they snap all of the 30-odd lines up the wall in of minutes.

Since clapboards are triangular in cross section and lap their way up the building, starting them becomes an important detail. Some buildings employ nothing more than a hidden furring strip of beveled lumber. For this project, the North Bennett Street crew uses a traditional New England-style water table. Milled from 1x12 pine by adding a 3" bevel along the top edge, the board supports the first clapboard at the correct angle while it finishes the bottom of the wall.

Corners around the building call for other prep work. The crew installs a pair of vertical boards (typically 1x8 and 1x4)



Clockwise from top left: Clapboards join in a mating bevel, nailed at each side. Hefty boards fastened with stainless steel nails make a weathertight finish for outside corners. In open areas, clapboards are carefully tacked in position to stagger joints. The siding starts with a beveled water table board; square sticks finish inside corners.

at each outside corner. These $\frac{3}{4}$ "-thick boards make far more practical corners than mitering the clapboards, plus they are architecturally appropriate. They handle inside corners similarly with a single 1"-square stick beveled on the back side.

THE SIDING BEGINS For the most part, clapboards are installed from the bottom, up, but this is by no means a hard-and-fast rule. Some old-time carpenters worked from the top, down because each new clapboard could be tucked under the previous board for a quick hold—like sliding a memo under the clip in a clipboard. On this job, there's a little of both.

In the large, open areas below and above windows, the crew works from the top, down. The goal in good clapboarding is to avoid joints in courses, but since tra-

ditional clapboards like these are cut in random lengths up to 8', joints are inevitable. Therefore, the crew must place the boards strategically so joints are staggered 12" to 18" apart to keep out water.

The clapboarding proceeds swiftly as a stream of materials flows between carpenters stationed along the wall and sawyers on the ground. First a crew member on the scaffold measures a board for length. Then it's passed down to the ground for either square-cutting (to meet a window or corner) or bevel-cutting (for a joint). In the era of hand-powered carpentry, traditional clapboards were lapped in courses by tapering them with a drawknife and plane. These scarfed joints resisted driving rain and snow far better than a butt joint cut at right angles. Since the crew has a

production schedule, they modify this method by cutting mating bevels on a power miter saw, creating tight joints where one clapboard holds the other down.

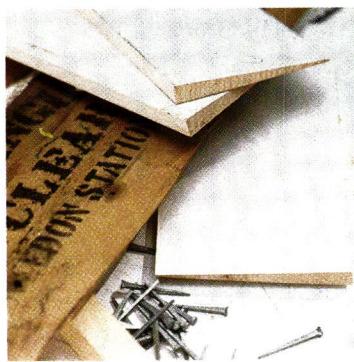
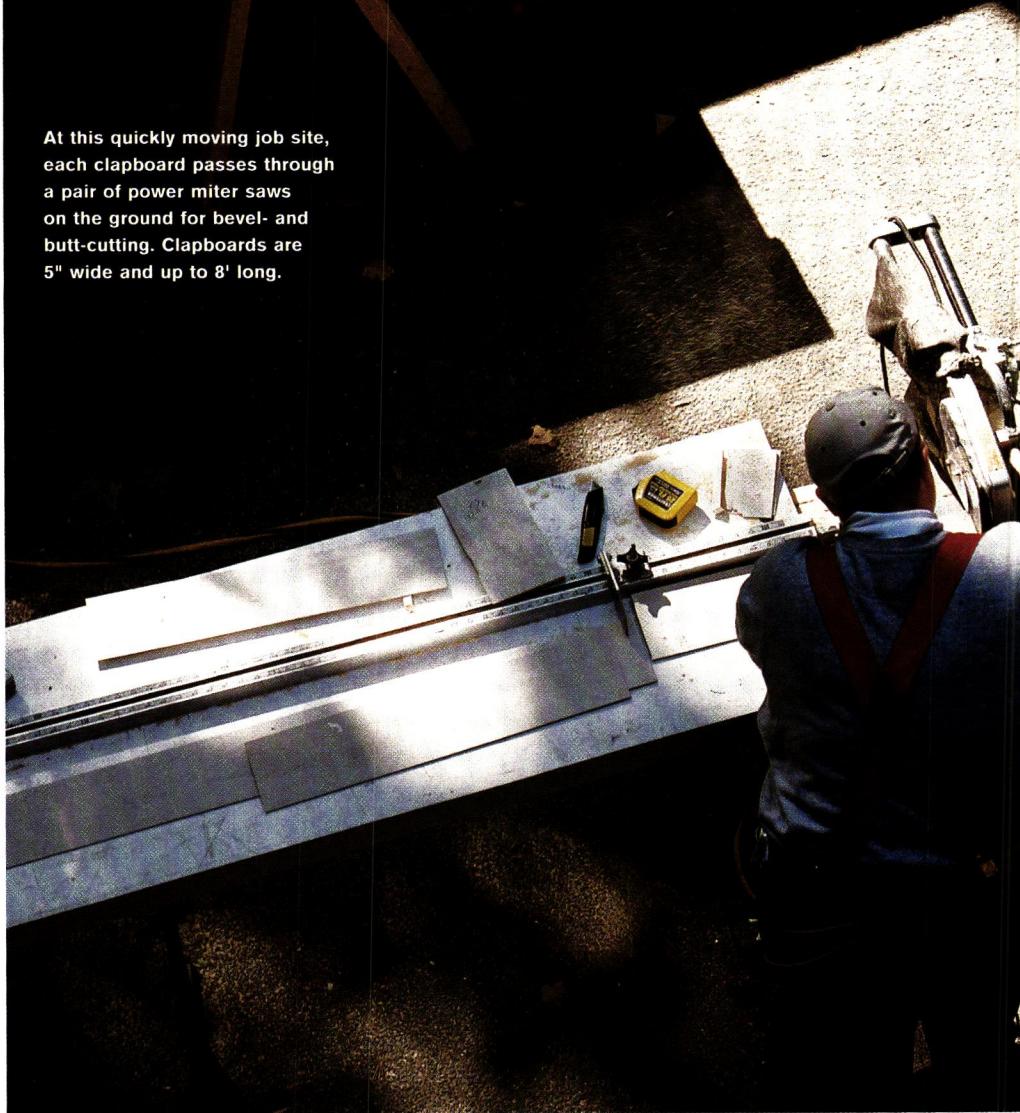
Once the crew is satisfied all the clapboards in a section are properly positioned—sometimes after a little judicious balancing of the exposures—they nail them in place. They drill all nail holes first, spacing about 20" between nails and no closer than 2" from board ends, then drive in the nails. Traditional clapboards are nailed roughly $\frac{1}{2}$ " up from the butt edge so the nail grabs the top of the board in the course below. Modern bevel siding manufacturers often recommend nailing higher, so the board underneath can move, but radial clapboards make this precaution unnecessary.

Ideally, clapboards land on target at the tops of windows and doors—the payoff for well thought-out storey pole—but some fitting is required at bottoms to maintain the course lines. To do this, one crew member holds a board at level, say, under the sill. Then, after marking its width, they scribe the bottom outline along the board. Once this area is cut out, the board slides neatly into a groove under the sill.

After the boards are in place around the windows, the clapboarding between them goes quickly. Windows are rarely separated by more than 6', so the courses can be laid up without joints or chalk lines. First the crew transfers the marks from the storey pole to the window trim, then they simply measure and install each clapboard, working from the bottom, up.

When the crew reaches the top of the wall the last clapboard slips into a rabbet along the bottom of a frieze board to make a neat, waterproof joint. It's a fitting finish for a siding installation that is as enduring as it is elegant.

At this quickly moving job site, each clapboard passes through a pair of power miter saws on the ground for bevel- and butt-cutting. Clapboards are 5" wide and up to 8' long.

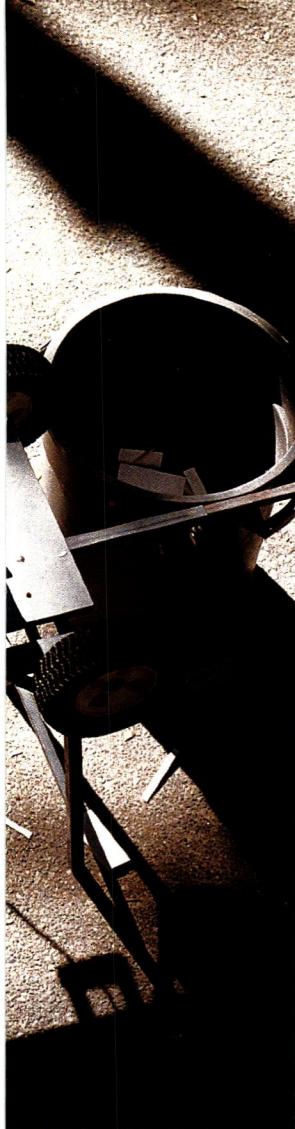


Meticulous Materials Like the 90-year-old spruce siding they replace, the new pine clapboards on this project are radially sawn, the traditional manufacturing method in New England. In this process, each board is cut from the log at right angles—like taking a thin serving of dessert from a pie. The result is a board with grain that is exactly perpendicular to the face of the board, giving the wood maximum weather and warp resistance.

(The grain in clapboards resawn from flat-sawn lumber can fall in any orientation, resulting in wood that expands at different rates front and back.) Besides being knot-free, this siding has been ordered pre-primed on both sides, a step that further protects the clapboards.

The job also specifies traditional nails, in this case 5d box nails. Unlike wire nails, the blunt points of cut nails punch their way through the boards, reducing the chances of splitting, and the sharp sides grab the wood fiber, all but eliminating pull-out. These nails are slimmer than common cut nails and are galvanized for added weather protection under the paint.

Special thanks to the NORTH BENNET STREET SCHOOL for their generous assistance (39 North Bennet St., Boston, MA 02113; www.nbss.org).



Above: Short clapboards fill the wall between windows, using storey pole marks instead of chalk lines. **Right:** The crew must fit clapboards under windows before siding the surrounding wall. They notch the board so it slides up into the drip groove beneath the sill. Joints in courses must land at least 12" away from sills. **Below:** Where the odd clapboard must be fitted to a window top, the crew marks the width, then scribes the length. This final clapboard will tuck under the frieze board just above it.



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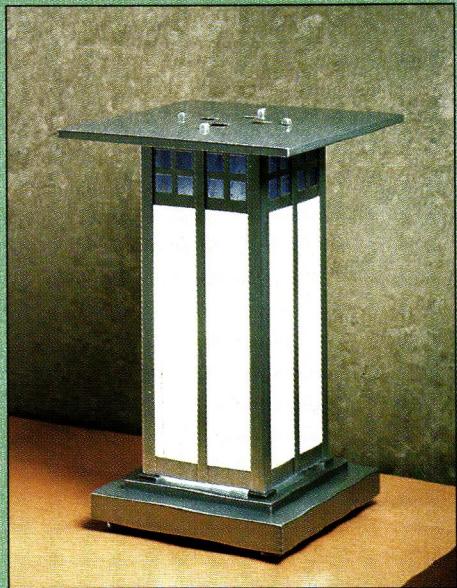
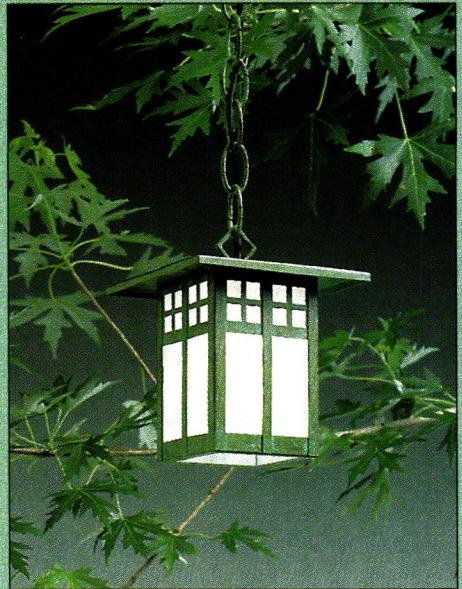
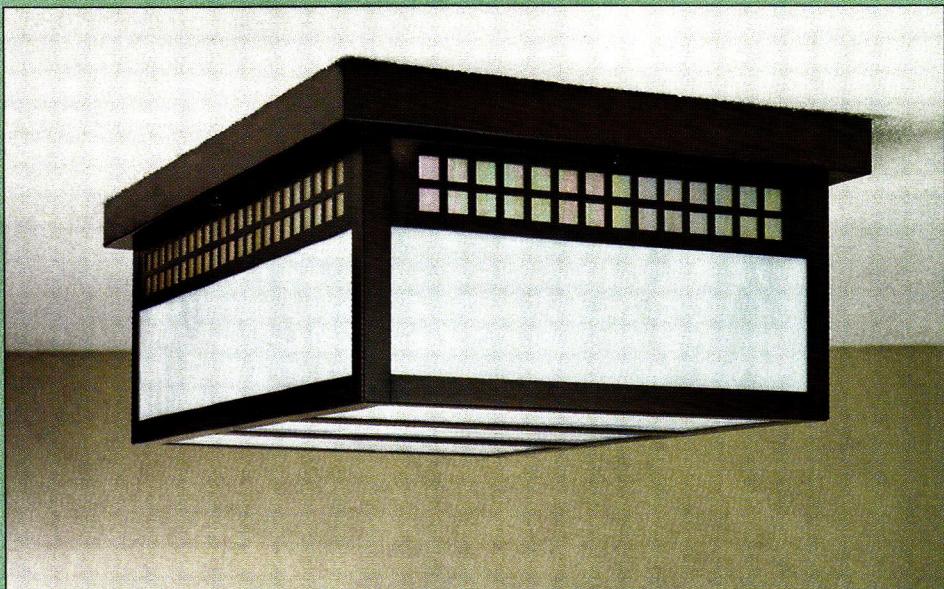
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THE ARTS & CRAFTS BUNGALOW

The bungalow house form and the Arts and Crafts movement shared a back-to-basics philosophy, an emphasis on nature, an artistic sensibility, and—most importantly—an era. When they met in conscious accord, the result was a house it's hard not to love. BY PATRICIA POORE

GAMBLE HOUSE [1908]

PASADENA, CALIFORNIA

This view of Greene and Greene's masterwork—hardly a bungalow—exhibits elements sought in commoner examples: merger of indoors and out; artful use of natural materials; an exaggerated show of structure.



REMARKABLE THING, the revival of a house style from another era. It has arguably taken today's scholarship to permanently marry the popular bungalow building type to the concurrent Arts and Crafts movement. | The word "bungalow" may have become a synonym for "cottage," but in its heyday it was prized both for its exotic, Anglo-Indian associations and its artistic naturalism. A bungalow nestles into its site, low and spreading, with deep porches and wide verandahs. It was inevitable that the form would be embraced by tastemakers and builders of the Arts and Crafts movement. The architects Greene and Greene in California called their millionaires' chalets "bungalows." Gustav Stickley sang their praises in his magazine *The Craftsman*. Dozens of planbooks between 1909 and 1925 promoted "artistic bungalows." Only later, with the ascendancy of a middle-class Colonial Revival, did Arts and Crafts ideals lose favor and "bungalow" become a derogatory label. | As is often the case with architecture, trends and classification are easier from the distance of decades. At a crescendo of renewed interest in Arts and Crafts furniture and decorative arts, a book on architecture indelibly linked the bungalow type to the Arts and Crafts style. *The Bungalow: America's Arts & Crafts Home* [by Paul Duchscherer and Douglas Keister, Penguin Studio, 1995] narrowed the focus on the Arts and Crafts Bungalow as a discrete house style. The contribution this is bringing to a contemporary revival is immeasurable, as thousands of bungalows, many of them modest, are snatched up to be interpreted in a manner, usually, beyond the tastes and budgets of the original owners.

ARTS & CRAFTS BUNGALOWS

[1 8 9 0 - 1 9 2 9]

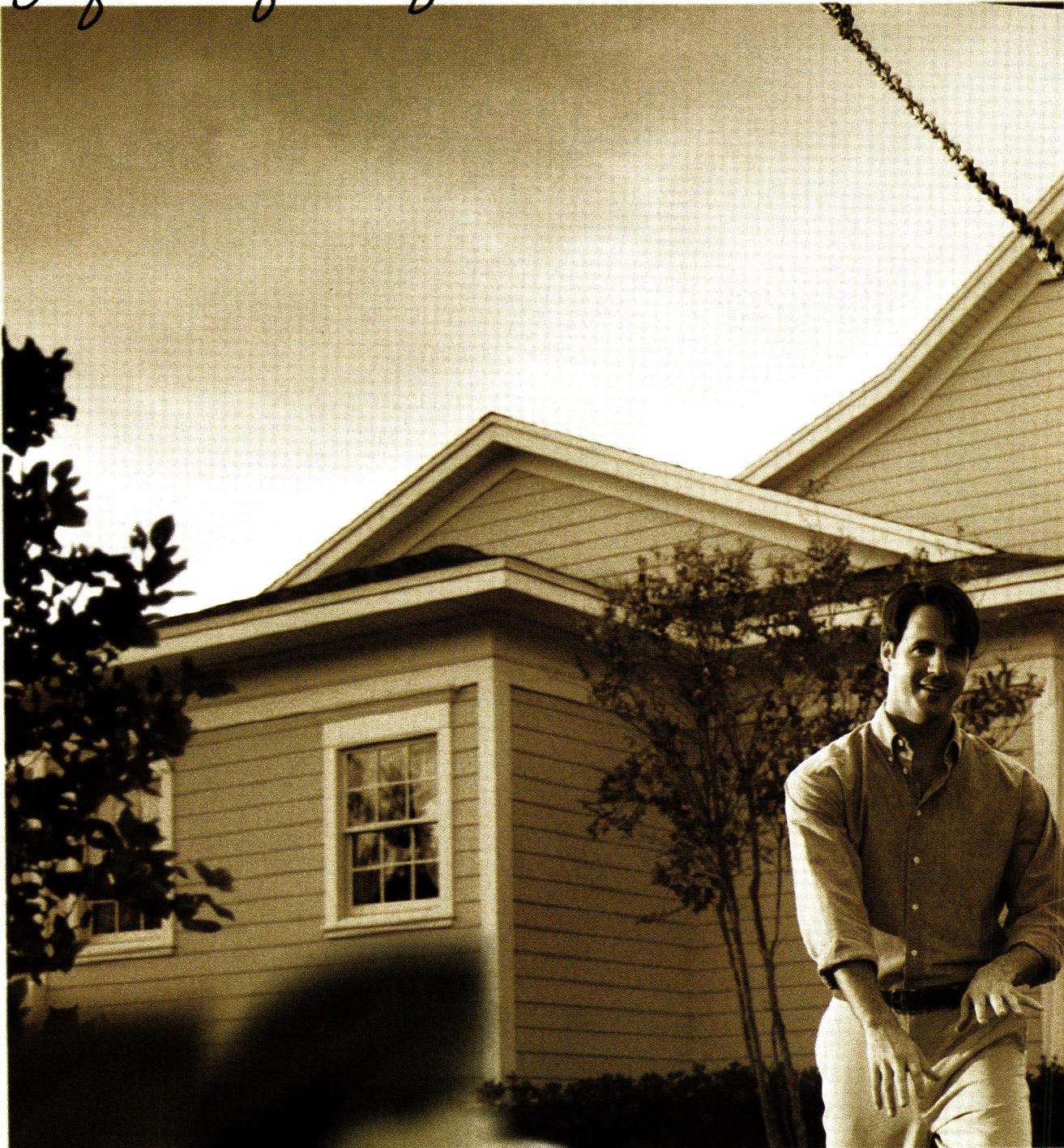
If the bungalow is a fairly recognizable phenomenon, then it is the Arts and Crafts label that is so hard to define. You know it when you see it, however, and it is all the more recognizable in its current revival.

SHINGLED BUNGALOW [c.1908]

MOSS BEACH, CALIFORNIA

Its embracing roof, oversize eave brackets, and sunporches mark this bungalow; the massive river-rock chimney trimmed in red brick is a vernacular embellishment in Arts & Crafts fashion.

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OLD HOUSE HOW-TO

BASICS

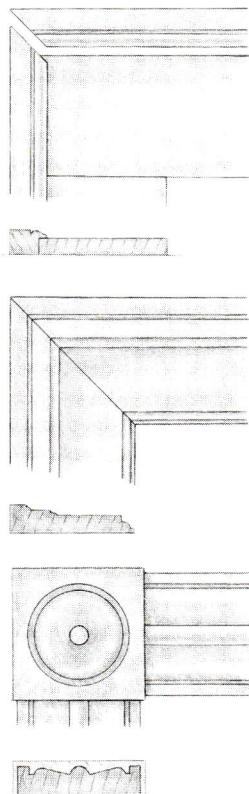


Keeping your TRIM

BY MARYLEE MACDONALD

PART OF THE FUN OF RESTORING an old house is learning the traditional skills and tricks of the building arts. When the finish carpenters of yesteryear arrived to complete a house, they unpacked their miter boxes and moulding planes and went about installing door and window trim by hand—sometimes making the millwork right on-site. They knew that wood expands and contracts with the seasons, so they developed joints to allow for its natural movement. If you use the same proper joinery methods, your trim will fit tight and stay snug. Don't be

The decorative mouldings that frame the doors, windows, and perimeters of rooms—the architrave in classical terms—are the keystones of interior architecture, and the province of finish carpentry. (Pitt-Dixon House at Colonial Williamsburg)



Trim Treatments

TOP: Butt (90°) joint with flat trim. Perimeter may have header overhang $\frac{1}{4}$ " for "post & lintel" effect, or be capped with mitered backband moulding (shown here). **MIDDLE:** Miter (45°) joint with moulded trim, popular for Colonial style finish. **ABOVE:** Butt (90°) joints with corner blocks. Moulded trim and blocks popular in Victorian era, flat trim and blocks for Greek Revival finish.

intimidated by unfamiliar terms or what appear to be complicated carpentry and geometry. The tools and techniques discussed in this article are well within your grasp.

Tools of the Trade

EVEN IN THE DIGITAL AGE, finish carpenters and joiners have a few specialized tools. A power miter box—also called a compound miter saw—ranks number one. Aside from the tool's speed, most folks find it easier to keep angles accurate with an electric miter box than an old-fashioned miter box. An electric plane shaves door bottoms and plinth blocks with less effort than jack and block planes. In the hand tool department, you'll also need a scribe (like a geometry compass, but without the pencil) and a coping saw. The walls in old houses are rarely even, yet woodwork must rest solidly against the surface or it will rock when it's nailed. A cheap wood chisel comes in handy for knocking off high spots in plaster. It's also wise to stock shim shingles to slide into the low spots between the wall and casing.

Doors

DOORS MUST BE SQUARE and plumb before you add the trim. Close the door and latch it, or hold it shut with shims. If the interior architecture incorporates corner blocks, position them first. Then hold up the horizontal section of trim casing and decide how wide to make the reveal—that clearance between the edge of the jamb and

the start of the trim. The usual width is $\frac{1}{4}$ " to $\frac{3}{8}$ ", depending upon the dimensions of the molding. If you are retrimming an existing door, look for paint ghosts of the original reveal on the jamb. To keep the reveal consistent on all the doors and windows, set your trysquare to the dimension and make tick marks across and down the sides of the jamb.

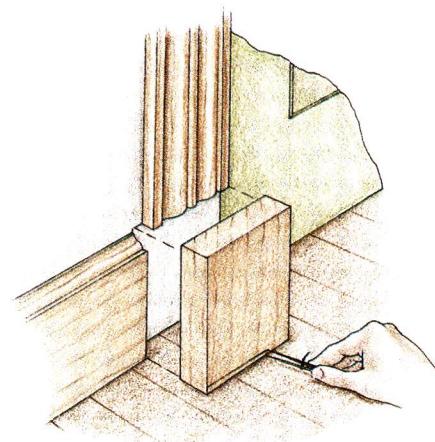
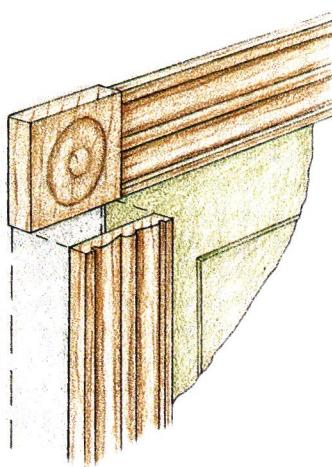
Install the horizontal trim above the door first. If you're using mitered joints, measure the inside dimension of the miter, and don't forget the reveal. (For precision, mark your measurements with a wallboard knife, especially on varnished wood.) If you're reinstalling original trim, check to make sure the miters are still tight. If they aren't, or you've changed the alignment of the door, recut and shave the unseen portion of the miters with a wood rasp or serrated hand plane so the visible edges fit tightly.

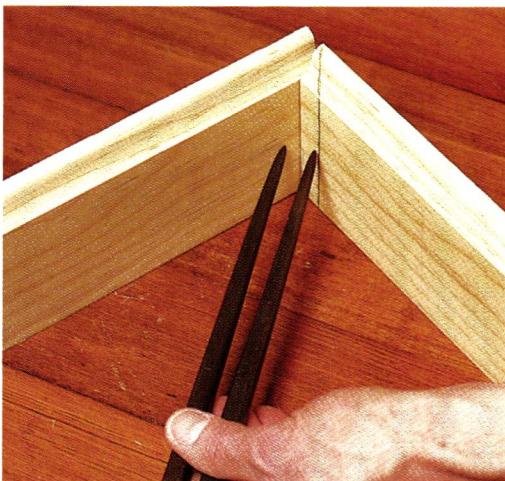
To keep humidity changes from opening up miter joints, carpenters used to spline them with thin wood inserts. You can reinforce both miters and butt joints even better with biscuits. A plate joiner—the power tool that cuts the slots—is as easy to handle as a portable drill. You can use biscuits on all original trim as long as you've removed the nails.

When the job calls for plinth blocks, install them next. If the floor slopes, make the tops of both plinth blocks level, then scribe the bottoms to the floor. Tack the plinths in place, then notch them with the biscuit joiner. Next, cut and

The Beauty of Blocks

Corner blocks have a mechanical, as well as aesthetic, purpose. Butt joints are less demanding to cut than miter joints, and more forgiving as the trim ages. (Gaps from shrinkage or settlement are less obvious.) Attach the block first, then measure and install the casings, connecting them to the block with biscuits or dowels. Plinth blocks not only provide an architectural base for doorways, they are a practical transition to the baseboard, which is often a different shape and thickness than the door casing. First level the tops of plinth blocks on either side of the door. Then scribe the blocks to the floor if it slopes.





Two Ways to Cope: 1) Miter the moulding at 45° then, using the miter line of the profile as a guide, cut the moulding at 90°; 2) scribe the profile to be coped, then cut along this outline at 90°, backcutting slightly.

notch the trim for the vertical casings. Then glue-up the biscuits, and nail the casing in position. Last, measure and cut the door stops, mitering the corners.

Nailing Tips

IF YOU'RE REUSING the original trim, nail into the existing nail holes, but drive the nails at an angle. To prevent splitting, always drill holes if you're nailing within 2" of the end of a piece of trim. Use a bit that's slightly smaller than the nail diameter. Blunting the point on something hard or with a hammer also avoids splits. Where the edge of the casing gets nailed to jambs, use 4d or 6d finish nails, depending on the width and thickness of the casing. For the outer edge of the casing, I prefer 6d nails.

Never drive nail heads flush with the wood, or you'll leave hammer tracks that are impossible to remove. Instead, tap them $\frac{1}{6}$ " to $\frac{1}{8}$ " below the surface with a nail set. Don't fill those nail holes immediately. When you've sanded the trim, brush on one coat of shellac or varnish and let it dry. Then fill your nail holes. This avoids the smudge marks that occur if you press putty or filler onto bare wood.

In cases where you want no evidence of nailheads, you can blind nail. With a wood-carver's gouge, lift a sliver of wood like a miniature trap door. Then nail under the sliver, using

a nail set to drive the nail below the surface. Afterwards, glue the sliver back in place. This is a time consuming—but elegant—finish technique for hardwoods or varnished trim.

Window Trim

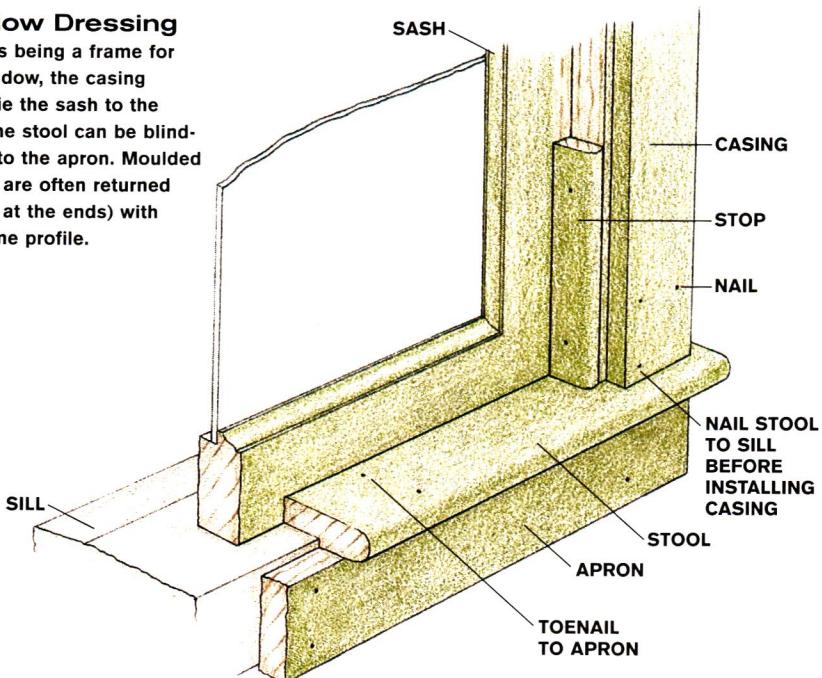
WINDOWS REQUIRE THEIR OWN trim carpentry methods. First, replace frayed sash cords and make sure the window is square in its opening, with the sash locked. Install the casing above the

Trim Salvaging Secrets

- Protect plaster walls from overzealous prybars. Place a wide putty knife between the wall and the prybar.
- Slice through old paint film with a utility knife before removing built-up moldings or casing from jambs.
- Work from one end to the other, levering the trim loose with the prybar until the next nail pulls loose.
- Repair split trim immediately by gluing.
- Remove nails by pulling them through the back side of the wood, using a nail puller. If you bang the nails out through the front, you'll splinter old paint and possibly the wood itself.
- Label the trim as you take it off. Mark whether it's on the left or right side of the door or window.

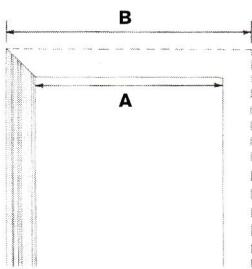
Window Dressing

Besides being a frame for the window, the casing helps tie the sash to the wall. The stool can be blind-nailed to the apron. Moulded aprons are often returned (coped at the ends) with the same profile.

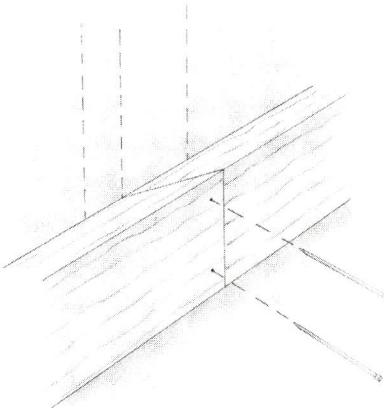
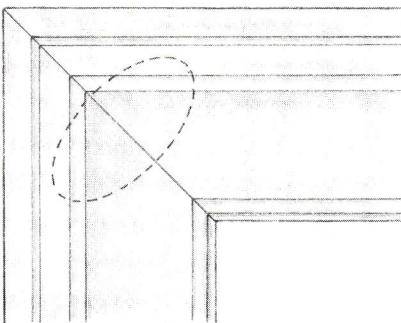


Trim Carpenter's Toolkit

- Small and large prybar
- Two wide putty knives
- Nail puller
- Coping saw
- Trim hammer (12 oz.)
- Electric drill and bits
- Bevel
- Scribe
- Nail sets
- Shim shingles
- 24" and 48" levels
- Trysquare
- Framing square
- Electric miter box
- Carpenter's glue
- Butt plane
- Block plane
- Serrated plane
- Wood rasp
- Sharpening stone (optional)
- Electric plane
- Biscuit joiner



Measure mitered trim along the shortest dimension (A), not the long side (B).



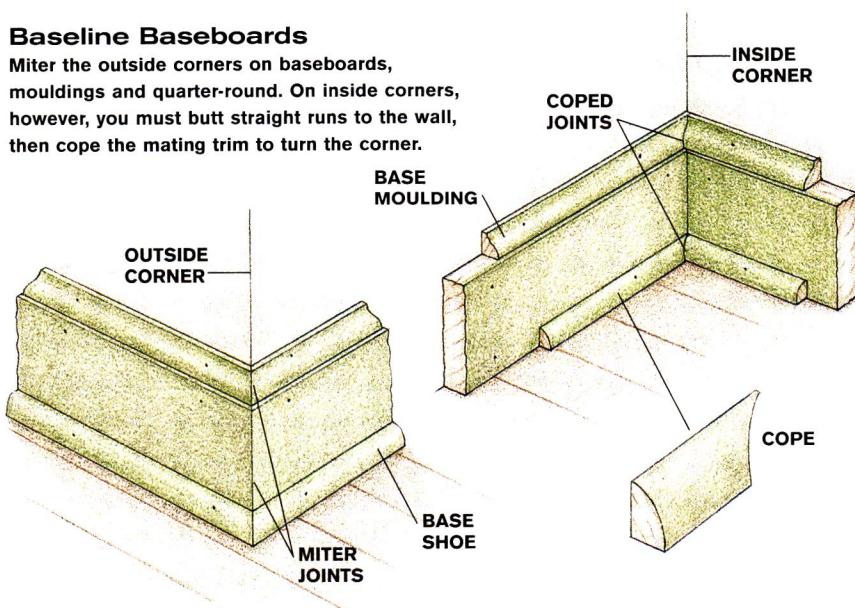
Far left: Biscuits are excellent for reinforcing mitered trim against movement. Left: Scarf joints make splices less obvious; they must meet over a stud for nailing.

window, then replace the window stool, notching it to fit the plaster, paneling, or wainscot. Make sure the stool fits flush against the sash. Predrill and nail the stool to the sill, positioning the nails so that they will be hidden by the casing. Next install the trim on both sides of the window and any pieces of built-up molding that complete the design. Measure the total width of the trim, then cut and install the apron to this dimension. Then blind-nail through the sill down into the apron.

In the final step, secure the window stops with round-headed brass screws and brass finishing washers instead of finish nails. Screws remove easily in the event you must pull the sash.

Baseline Baseboards

Miter the outside corners on baseboards, moldings and quarter-round. On inside corners, however, you must butt straight runs to the wall, then cope the mating trim to turn the corner.



Baseboards

WHEN YOU INSTALL BASEBOARDS, the goal is to avoid splices in the millwork, especially the baseboard itself. However, when you can't avoid using two pieces on a long run, lap them with a scarf joint—that is, two 45° cuts that mate so the joint won't show cracks if it moves. Plan your layout so the scarf joints coincide with studs.

Elsewhere, use mitered corners on all your outside corners, such as around stairs or projecting chimneys. On the inside corners, though, you must use coped corners—the most practical method for looks and ease of installation. You never want to have two coped ends on the same piece, however. It's just too time consuming to get the corners right. On a coped corner, one end of the baseboard is cut at 90° and butts up against the wall. The other piece is scribed or coped to match the profile of the installed baseboard (see p. 69).

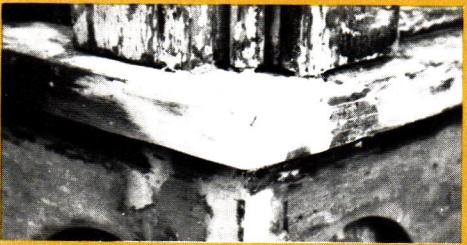
To compensate for out-of-level floors, measure the width of the baseboard, then strike a level line all around the room. On the room's high side, plane the bottom side of the baseboard. The idea is to "scribe" the baseboard to the slope of the floor. Where the floor is lowest, raise the baseboard up by $\frac{1}{4}$ " to $\frac{1}{2}$ ". This assumes that you'll be installing base shoe to cover gaps. Otherwise, you'll definitely want to scribe the baseboard, gaining or losing height around chimneys or short, inconspicuous sections of wall.

MARYLEE MACDONALD, a former contractor, is a restoration instructor in Evanston, Illinois.

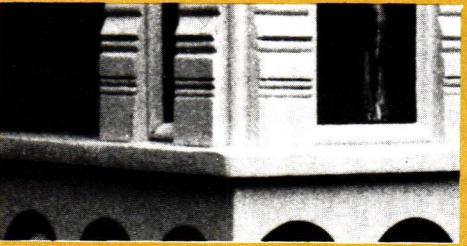
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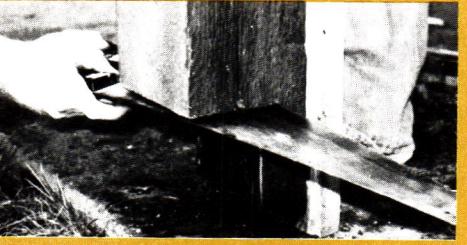
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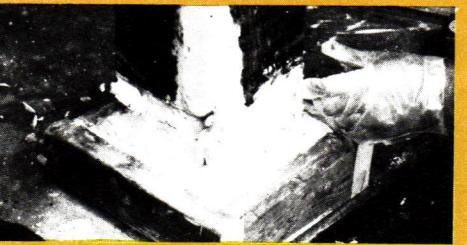
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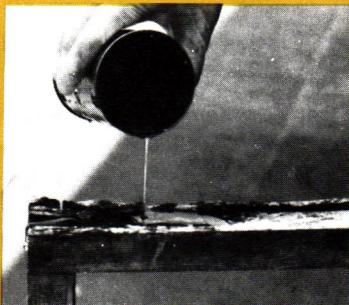
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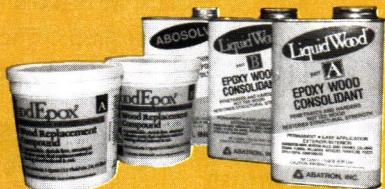
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OLD HOUSE ADVISOR



TURNPIKE PUZZLER

I photographed this house on the highway east of Portland, Oregon. I think it's beautiful, but what is it?

— BEVERLY ERIKS
HUMBLE, TEXAS

THE STYLISTIC provenance of an old house is hard enough to pin down without a construction date. However, studying a few details can help.

The place to start is that delightful wrap-around porch. Broad arches spring

This striking Oregon house gets its character from an octagonal porch, sweeping arches, and low-pitched gable dormers—a mixed bag of turn-of-the-century features.

from stumpy columns on both Richardson Romanesque and Shingle Style houses of the 1880s and '90s. Polygonal shapes, such as the porch and the bay window on the right, also fit the Victorian aesthetic, as do the patterned wall shingles.

Moving upstairs, we're faced with that gable dormer and its sisters. Though the low-pitched roof and exposed eaves appear

JOINT EFFORTS

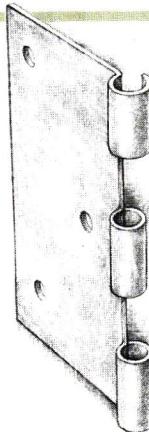
Don't immediately blame a binding door on the joinery. Instead, take out the hinge pins, remove the door, and inspect the hinges. If the knuckles have worn so the pin is a sloppy fit, tighten each knuckle by clamping in a vice. Check the alignment of the knuckles too. If they aren't all in line, wrap a cloth around the offending knuckle, grasp it

with an adjustable wrench, and slowly lever the knuckle back into position. These methods work best with brass or stamped steel hinges; cast iron is usually too brittle.

— GREG ZIOMEK
SO. HOLLAND, ILL.

LIGHT ADVICE

Our old window glass had an iridescent film—comprised of who knows what—that was



Stamped steel knuckles often respond to gentle bending.

stubborn to remove. That is, until my wife tried oven cleaner. We sprayed on the cleaner, let it set, then scrubbed with the finest steel wool. After removing the sludge, window cleaner brought the glass to a sparkling shine. Most oven cleaners contain lye so protect your eyes, skin, and any paint.

— CHARLES E. WALKER
SPRINGFIELD, MO.

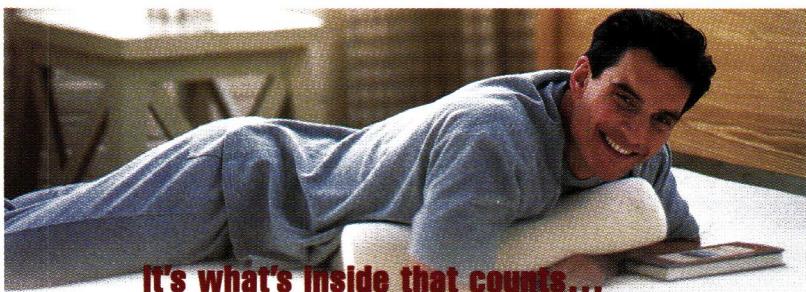
pretty Arts & Crafts, on closer inspection the rafter tails seem to be cut in a typical late-1890s Colonial Revival s-curve. Ganging those four windows together is an early modern idea popular on both sides of the century mark. Given this handful of tempting clues, it's a fair bet the house was built around 1900, just before the post-Victorian styles started coming on strong.

COPING WITH CAT-ASTROPHE

The oak and pine floors in our newly bought old house are stained—by cats! Is there anything we can do?

— LISA SMOLLER
SUMMIT, NEW JERSEY

THE URINE STAINS left by animals—and humans—can be very difficult to remove. It doesn't help that cats urinate over and over in the same places. Start by neutralizing the odor. A mixture of equal parts white vinegar and baking soda is often effective on fabrics and may work on your floors. Let the mix soak in, then repeat if necessary. Or check your hardware store for products made for this purpose, such as Urine Kleen (available mail-order from The Vermont Country Store; 802-362-8440).



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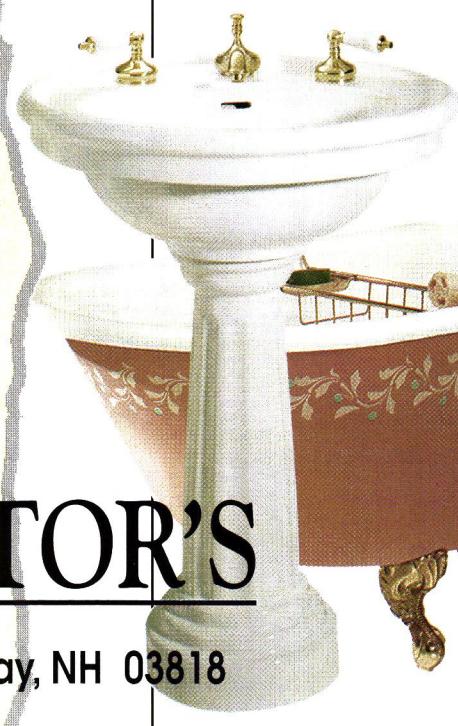
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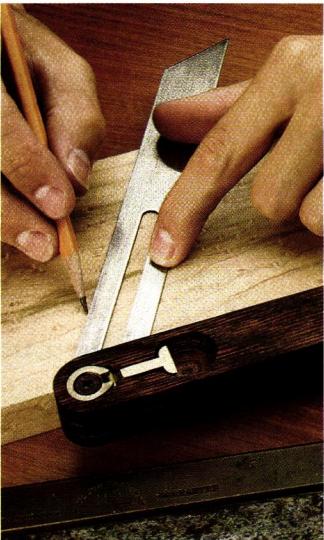


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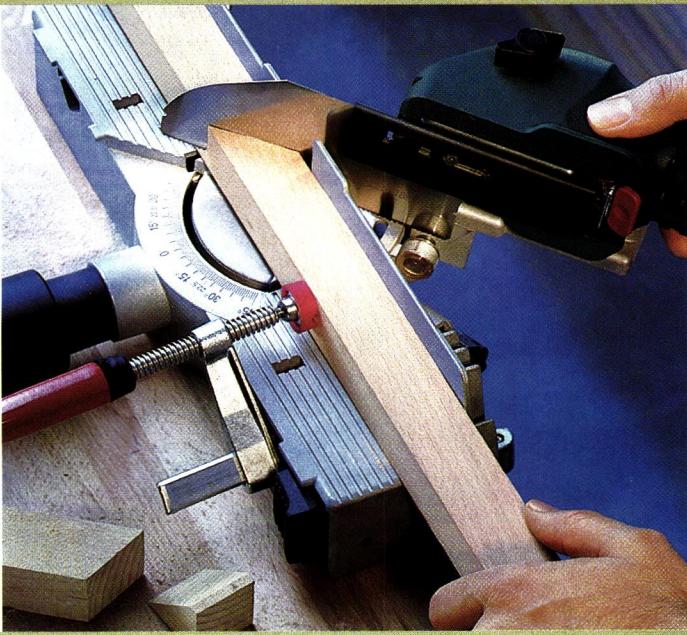


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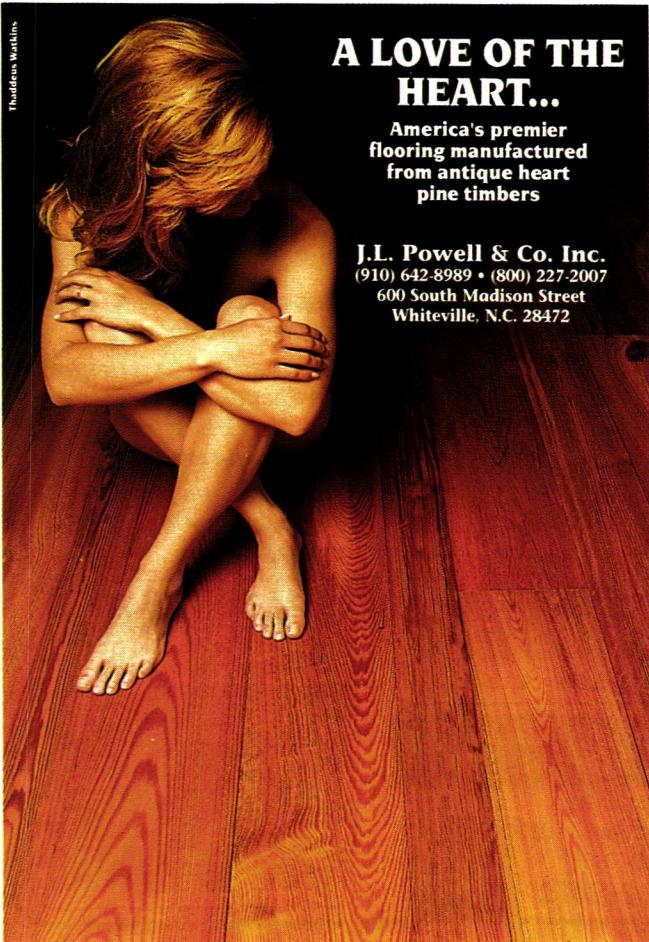
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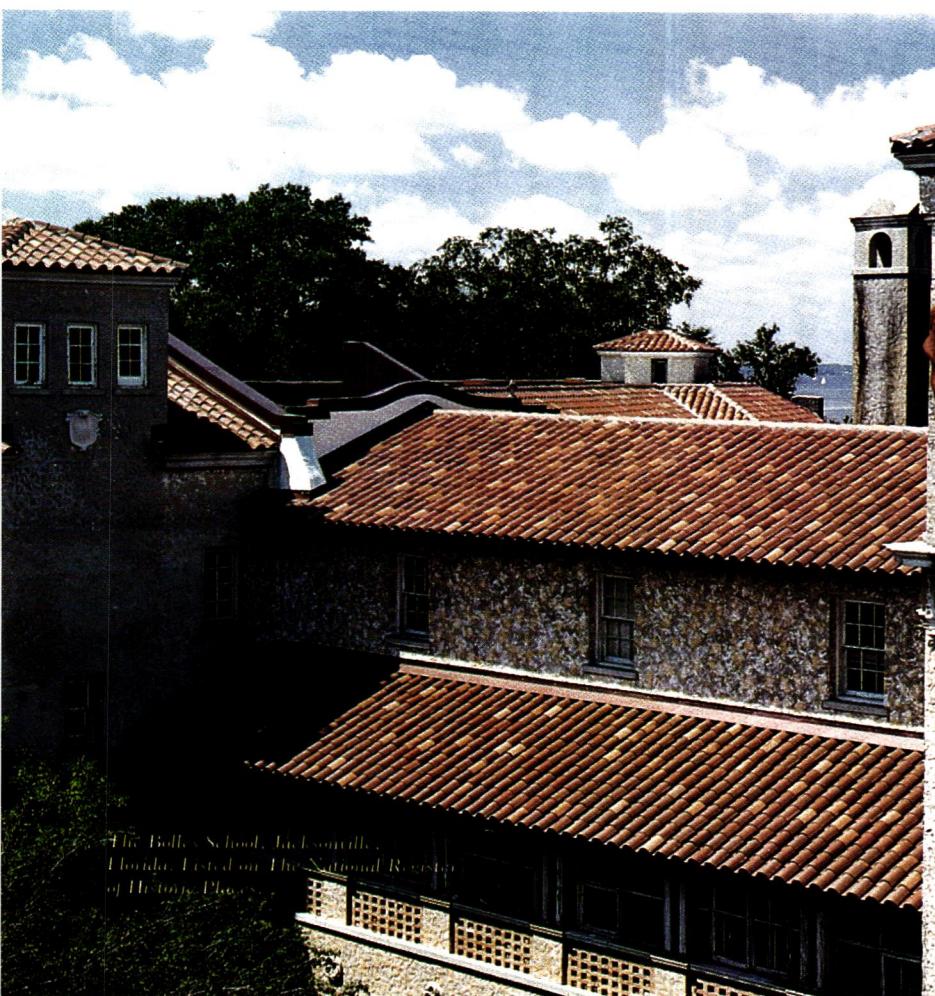
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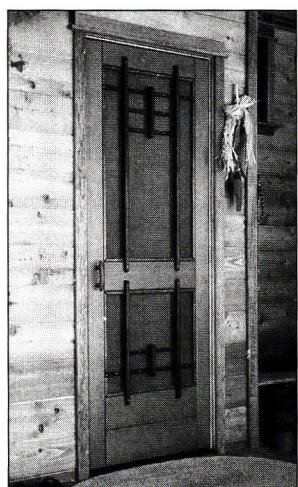
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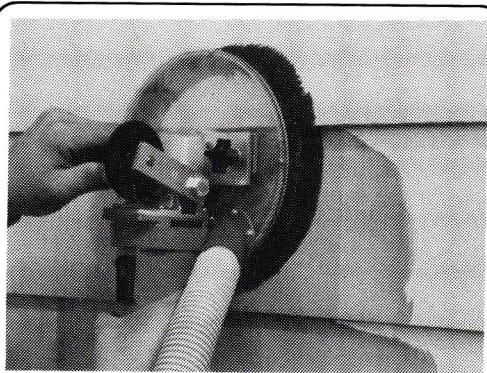
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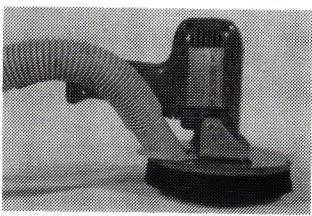
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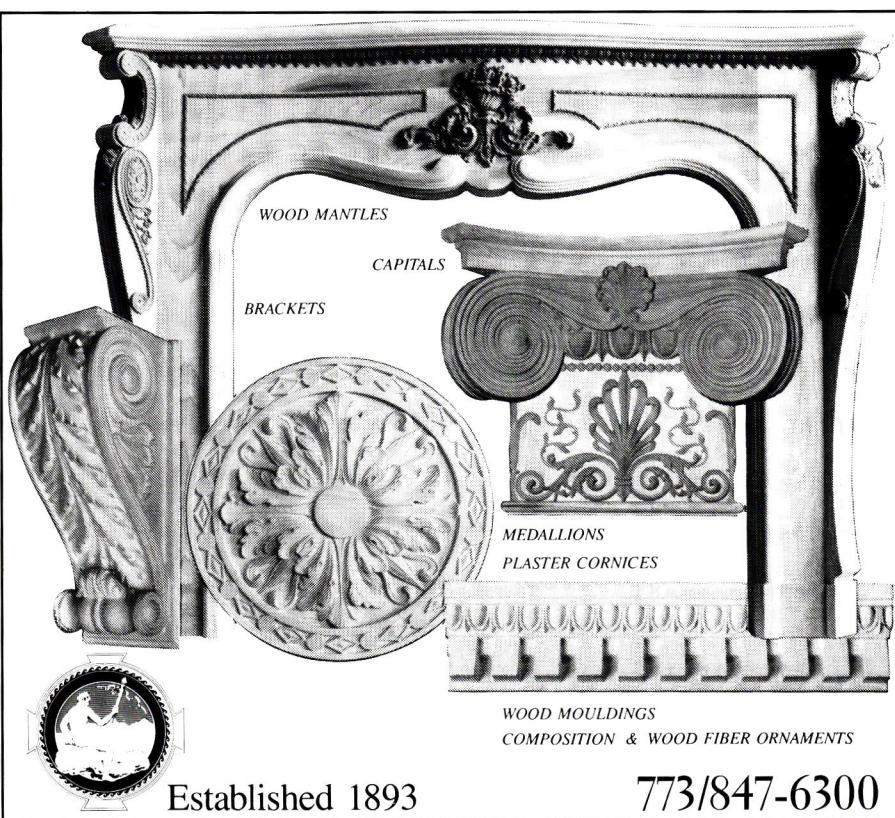
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WISSAHICKON SCHIST. Wissahickon schist: the local stone from which Quaker botanist John Bartram built his house on the west bank of the Schuylkill River in 1730 or so. (He named one American plant he discovered "Franklinia," after his friend Benjamin Franklin.) Bartram's one-time abode is among the earliest house museums founded in America, having been purchased by the City of Philadelphia in 1891.

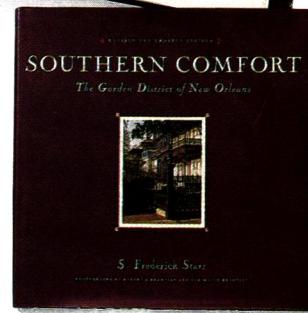
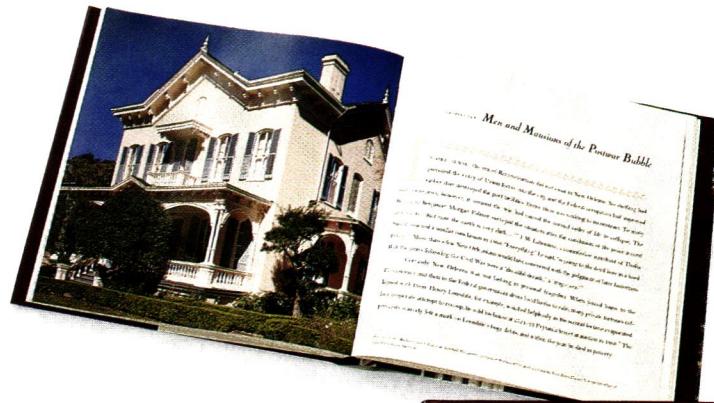
It is one of the 50 houses chosen for inclusion in *Historic Houses of Philadelphia*. Although the text includes occasional references to "your tour" and offers local maps, this is not a field guide at all, but a beautiful book of national architectural significance. You will savor it all the more if you have no plans to visit these extraordinary dwellings. Here is 300 years of architecture from a region that has influenced the nation, including the Colonial Revival and today's renewed interest in historic buildings.

The book was stewarded and its text written by Dr. Roger W. Moss, Executive Director of The Antheneum of Philadelphia and author of several influential books that have bridged the gap between academic interest in historic preservation and popular education. In his Preface he points out that *Historic Houses of Philadelphia* is the only book where a small house museum doesn't have to compete for space with Independence Hall. That is the special treat presented here to those of us who love houses. This is a

lavishly photographed and text-rich history book focused solely on our interest; no political or literary sites, no religious shrines, no archaeological or military sites. It was estimated that 177 historic houses open to the public exist in and immediately around Philadelphia. To limit the selection to 50 of special significance, the structure had to have been constructed as a residence in the city or in its contiguous counties, and the site had to be currently operated and interpreted for public education on a regular schedule. Houses offering interpretations of a particular historical period, and those with collections of fine and decorative arts, were favored.

Many periods and styles are included (houses were built between 1690 and 1908), with a slight emphasis on the late Georgian as well as the vernacular stone farmhouses of the region. Latrobe's monumental Andalusia is here, and so is Henry Mercer's experimental concrete castle Fonthill, built a century later. The spectacular once-private homes included are located in Center City, Fairmount Park, and Germantown, in outskirts along the Delaware River and into the western suburbs. Context for the uninitiated is provided by a glossary of architectural terms superimposed on line drawings of stylistic types. A capsule history of preservation in Philadelphia, maps, telephone numbers for the houses, and an extensive bibliography round out this excellent resource.

The text often betrays Dr. Moss's academic bent. He nevertheless presents us with won-

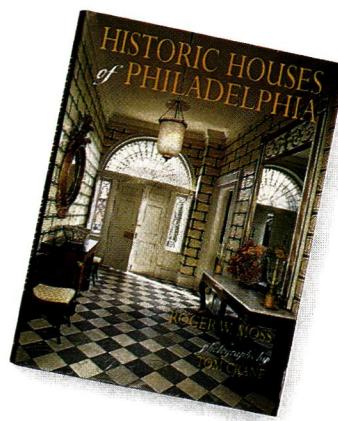


SOUTHERN COMFORT The Garden District of New Orleans

BY S. FREDERICK STARR
Princeton Architectural Press, 1998;
265 pages; hardbound, \$39.95
Distributed by Chronicle Books;
through your local bookstore.

HISTORIC HOUSES OF PHILADELPHIA

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PHOTOGRAPHS BY TOM CRANE
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derful bits of humanity: "In the summer of 1714 forty-year-old James Logan confided to a friend, 'I am about Purchasing a Plantation to retire for I am heartily out of love with the World.'" And it is a rare pleasure to have such a committed guide, as in "... Stenton is one of the . . . most believable house museums in Philadelphia. It is a joy to anyone who appreciates authentic early American architecture and decorative arts, and it should be on every list of must-see sites."

IT IS EASY ENOUGH TO ARGUE FOR THE national importance of early architecture around the cradle that is Philadelphia. Less obvious are the lessons of the Garden District in New Orleans, that beloved but architecturally overlooked Southern city. The District's stately residences and gardens are known worldwide, however, both for their regional graciousness and their contribution to a suburban ideal.

Opulent houses were built during the financial prosperity of the 19th century, mostly by wealthy newcomers. This neighborhood, the Garden District, was planned along one of the first street-railway lines in the country. It was one of the

"In the Garden District, "No houses could well be in better harmony with their surroundings, or more pleasing to the eye." —MARK TWAIN

earliest commuter suburbs and is to this day an achievement of residential design and planning. The book *Southern Comfort* is about the magnificent architecture and also the life of the Garden District. Through the histories of the owners and architects, laborers and servants who shaped the district, the reader finds a picture of a most cosmopolitan city in the American South during the antebellum years and since the Civil War.

The greater significance of the book is its insights into the promise of suburbia



A glimpse of the farmland environs of Federal-era Philadelphia is preserved at the Thorne house (rear view) in Cherry Hill Township, NJ.

and its strong tie to the American dream—just in time. The suburbs have long been ridiculed as a failed promise, due in part to mistakes in planning and land use, urban flight, and sprawl. Only now are we recognizing that the uniquely American suburb is, as the book's author quotes architect Robert Stern saying, "a remarkable achievement, not the degraded form of city planning that so many have called it."

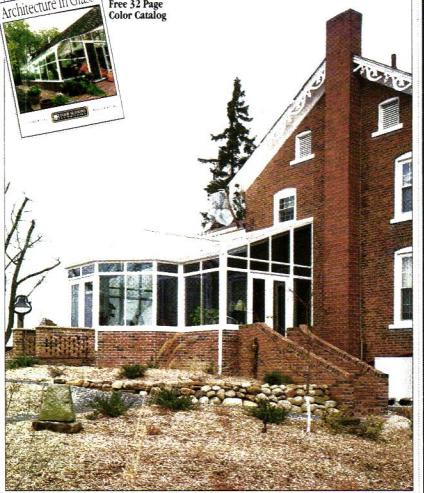
The Garden District, two miles uptown (or "upriver") from the Vieux Carre, was originally conceived as a municipality, laid out as such in the 1830s and settled mostly during the 1840s. New Orleans and the Garden District would become an early example of "peripheral affluence and central despair," predicting the future of urban expansion. (This American pattern is noteworthy itself, a reversal of European cities with their affluent centers and "fearful perimeter[s].")

The Garden District of New Orleans is seen, too, as a museum for the study of

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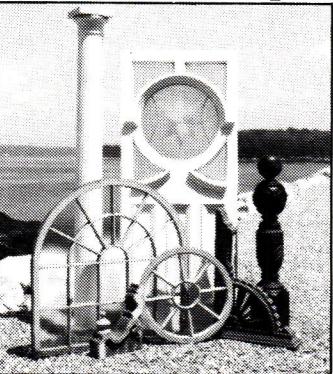
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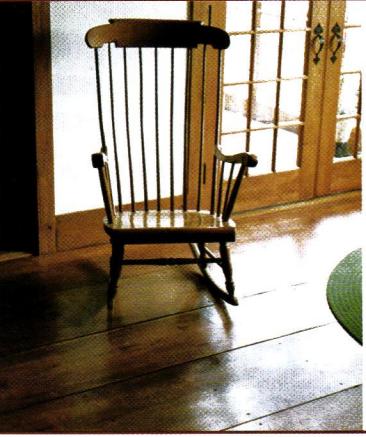
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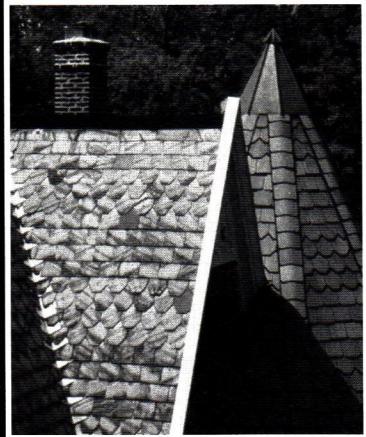
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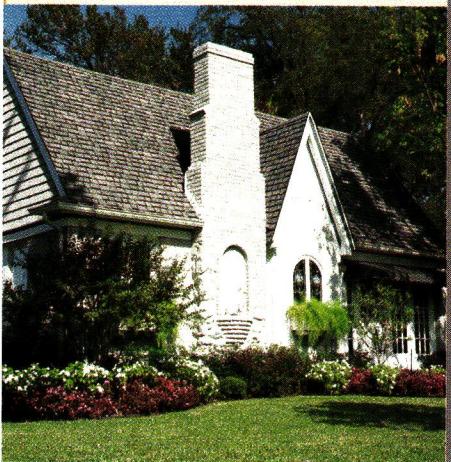
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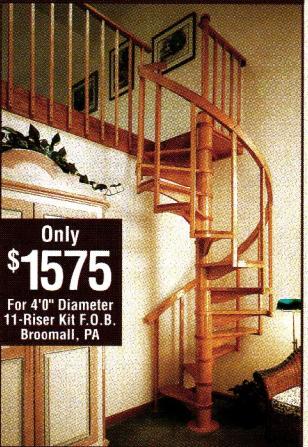


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19th-century architecture, particularly the Gothic and Greek Revival, and Renaissance Italian. *Southern Comfort* was first published in 1989, and sold out quickly. This second edition (1997) has been updated by the author and includes 90 new color photographs: painted facades, private interiors, and restorations completed only in the past decade. Author Frederick Starr is an authority on New Orleans history and culture (he wrote the history *New Orleans Unmasked*). He chronicles the Garden District from the early 1800s until the end of the 19th century. His book has been praised for its scholarship.

A THIRD BOOK WITH A REGIONAL SUBJECT deserves mention here, although it is not about houses specifically, but rather an architectural theme: California's enduring Arts & Crafts movement. *Toward a Simpler Way of Life* chronicles the work of the pertinent architects from 1890 to 1930, educating us about such lesser-known designers as Francis Underhill and Hazel Wood Waterman alongside luminaries Greene and Greene, Bernard Maybeck, and Irving Gill. Significantly, essays also cover Clifford May, William Wurster, Joseph Esherick (still practicing in the 1990s), and others: the "second generation" that produced, for one thing, the Ranch house.

The myth of the Golden Land may have faded, but the Arts & Crafts movement in California and elsewhere lives on. Some 20 historians contributed essays to this very illuminating book, introduced and edited by Robert Winter.

—REVIEWED BY PATRICIA POORE

TOWARD A SIMPLER

WAY OF LIFE

The Arts & Crafts

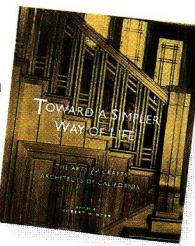
Architects of California

EDITED BY ROBERT WINTER

Univ. of California Press, 1997;

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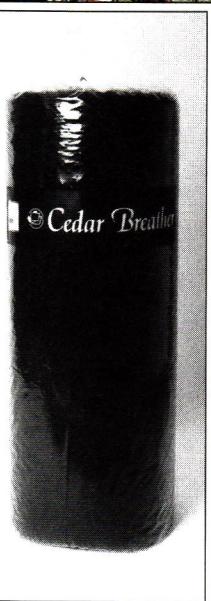
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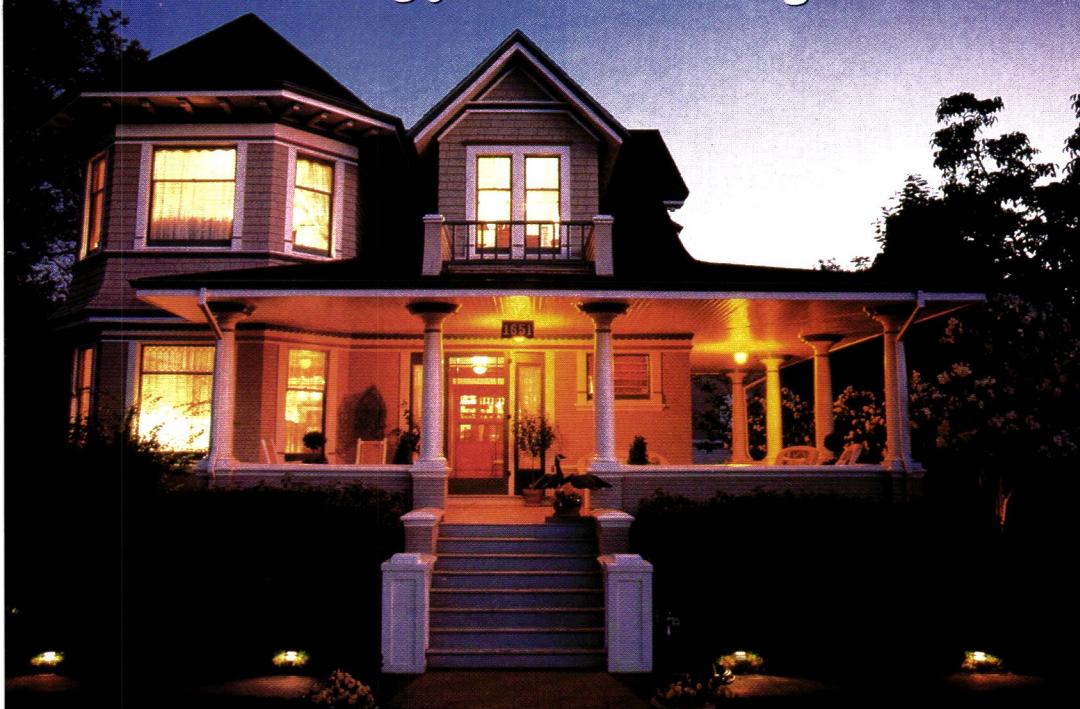


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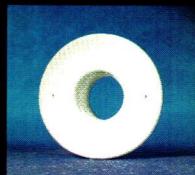
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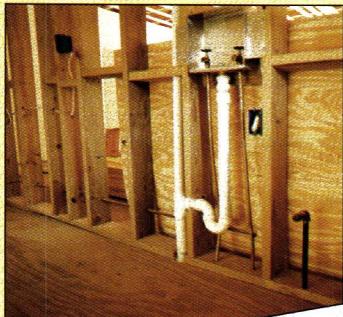
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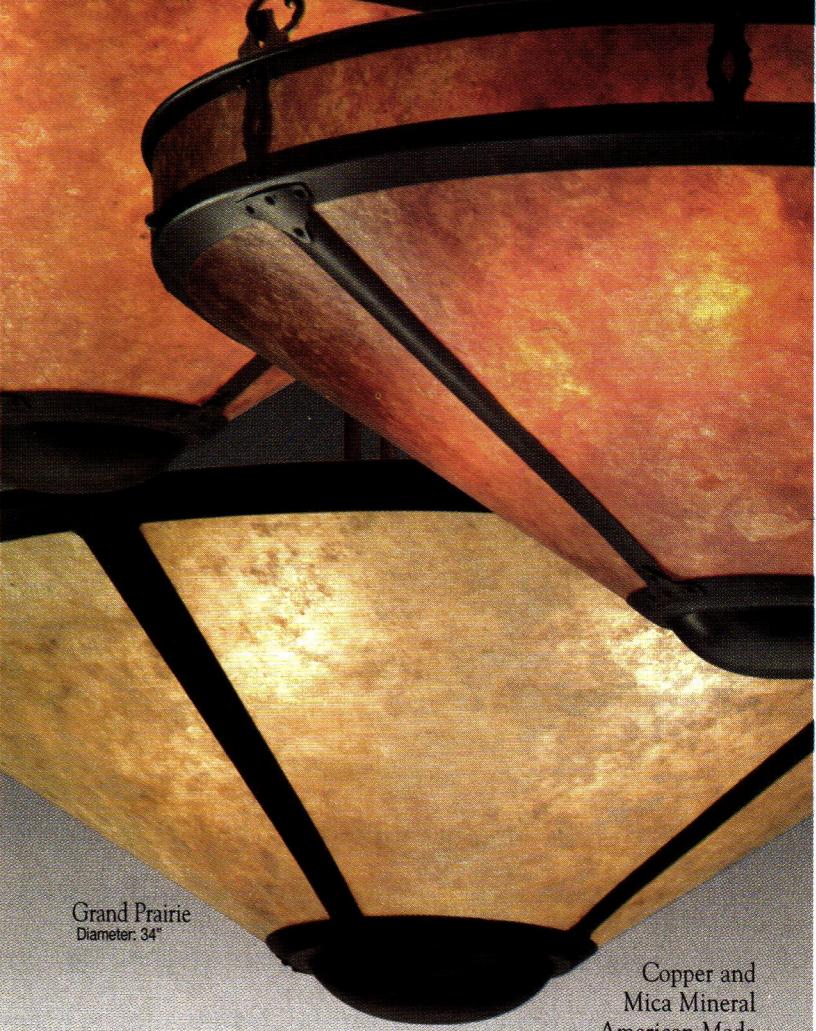
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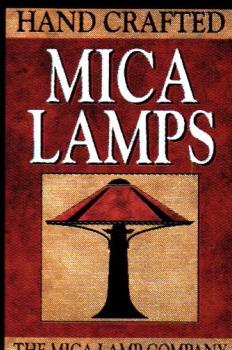
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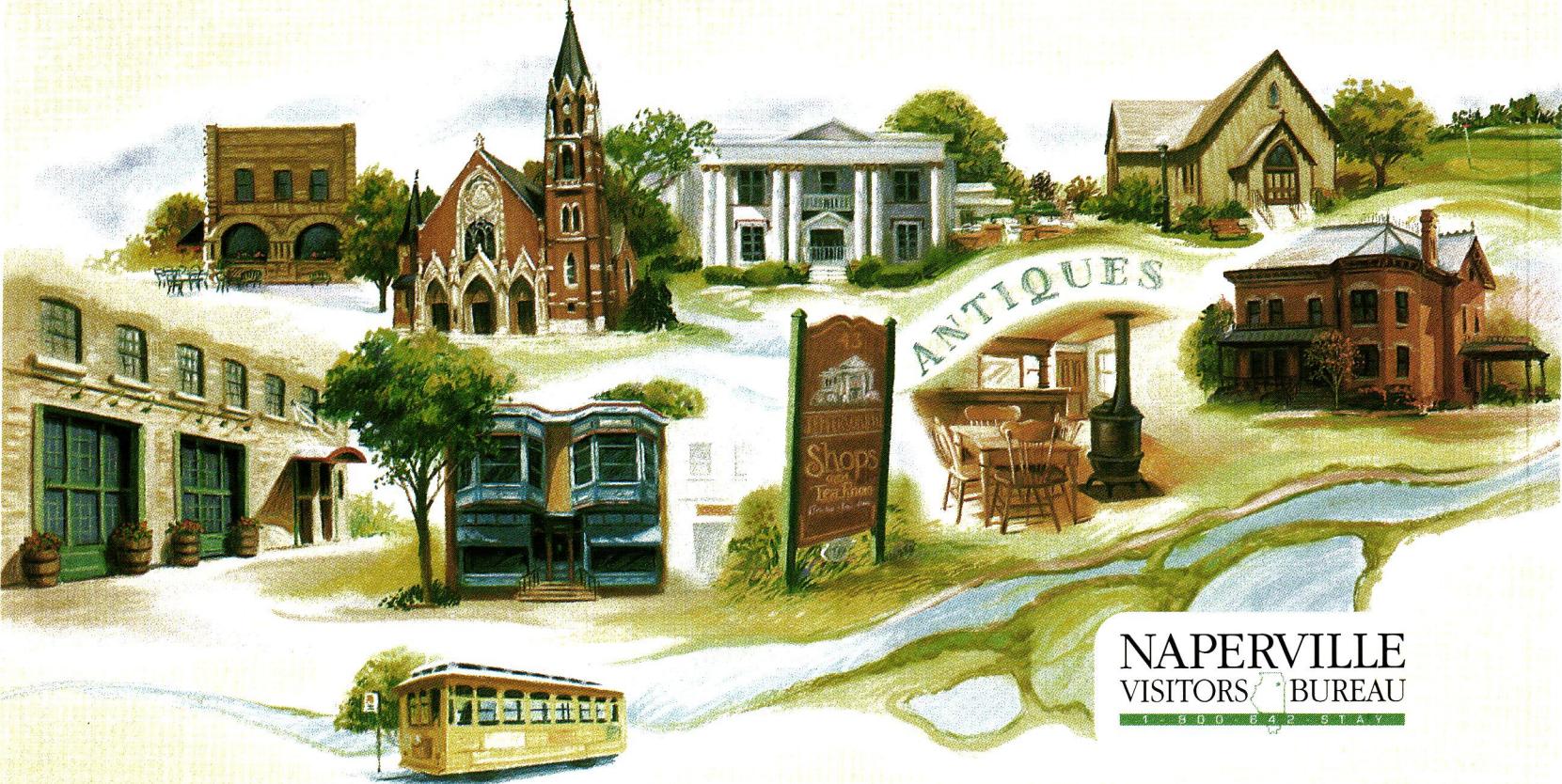
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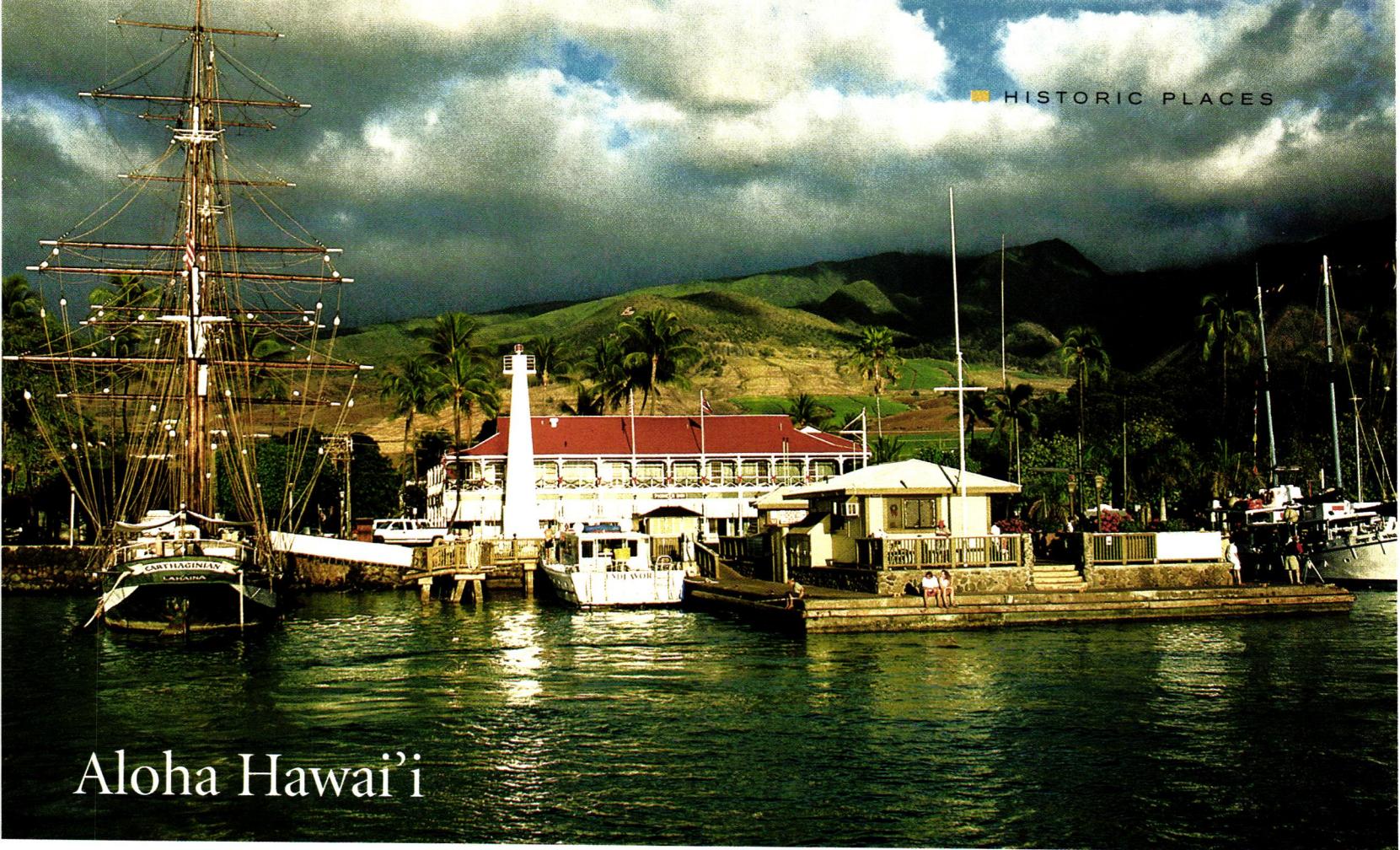


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Aloha Hawai'i

HAWAII IS PURE PARADISE, no passport required. While a visit to these subtropical islands means beautiful beaches, whales cavorting offshore, and bright, heady flowers everywhere, don't let the trade winds seduce you into missing the riches of Hawaiian architecture. Preserved in this lush landscape of rainforest and volcano, pineapple fields and cattle ranges, are historic missionary homes and plantation houses, distinctively Hawaiian-style dwellings, and formal period buildings with a decidedly local flavor.

Hawaii's earliest form of architecture, the thatched-roof house, exists only in re-creations. Before the first whaling ships made port, native Hawaiians used grass-roofed structures primarily for storage, retreating inside only in bad weather. When missionaries arrived in the 1820s, they imported wood-frame New England-style architecture along with a zeal for salvation. Although a few examples survive (notably at the

Mission Houses Museum in Honolulu at South King and Kawaiaha'o Streets), missionaries soon adapted local materials—coral and lumber salvaged from shipwrecks—to enlarge windows and add shutters, porches, and second-storey verandahs to their homes.

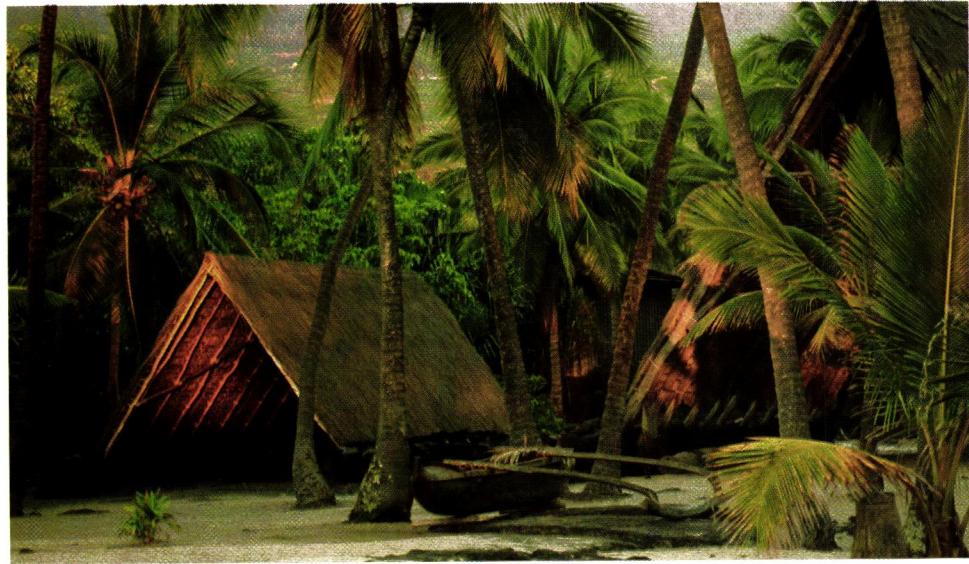
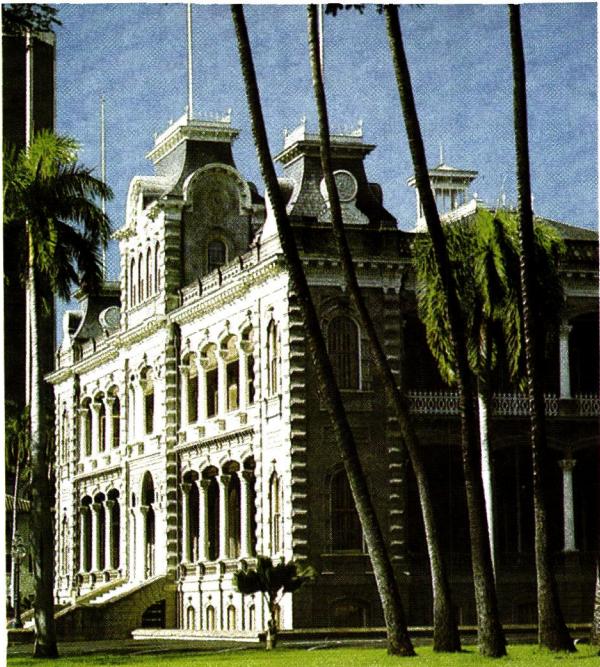
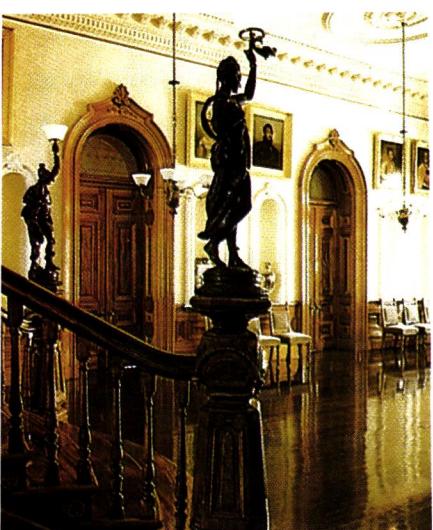
The Missionary period inevitably presaged an era of agricultural opportunity in the latter part of the 19th century. Vast areas of the islands were planted with sugar and later pineapple, and immigrants from China, Japan, Korea,

Don't let the trade winds seduce you into missing the riches of Hawaiian architecture, preserved in a lush landscape of rainforest and volcano.

BY LAURA MARSHALL ALAVOSUS



Above: Sun and shadow play dramatically over the harbor, fields, and mountains of picturesque Lahaina, one of the oldest ports in the Hawaiian islands. Hawaii's feudal Polynesian culture changed forever with the arrival of Captain James Cook in 1778. Within a century, people from all over the world would call Hawaii home.



Clockwise from top left: The great hall and exterior of 'Iolani Palace, the crown jewel of King David Kalakaua's controversial reign. Pu'uhonua o Honaunau ("Place of Refuge"), a national historical park on the Big Island. The uniquely Hawaiian profile of an Arts & Crafts "cottage," now the Manoa Valley Inn. Replicas of ancient gods guard Pu'uhonua o Honaunau.



the Philippines, Madeira, and the Azores arrived for work. They lived in villages of small homes on the estates, which usually included a larger home for the manager. Worker's houses were basically square, board-and-batten constructions with a front porch or *lanai* (patio) along one side, with sloped tin roofs and raised floors for ventilation.

The plantation era flourished until World War II. During a period of rapid population growth from the 1920s to 1940s, architects such as C.W. Dickey, Hart Wood, and Julia Morgan designed Hawaiian adaptations of the sun-drenched Spanish Colonial and Mission Revival styles. Dickey introduced what is now considered the quintessential Hawaiian house in the late 1920s. Suggestive of the elusive grass hut, these dwellings have a distinctive, double-pitched hipped roof, wide projecting eaves, porches, lanais, and large windows and doorways to catch the trade winds. Although these houses were extremely popular throughout the islands, only about 100 good examples remain today. The State Historic Preservation Division urges anyone owning a Hawaiian-style house to care for it as though it were a fine piece of art.

For more glimpses into Hawaiian architecture, here's an island-by-island tour.

I OAHU There are examples of residential architecture from all periods of Hawaii's history in **Honolulu**. Built at a cost of \$360,000 between 1879 and 1881, 'Iolani Palace (417 S. King St.) represents the ill-fated ambitions King David Kalakaua had for the monarchy, which fell in 1893. Hawaii's last queen, Lili'uokalani, spent her final years at Washington Place (Beretania and Richards Streets), now the Hawaii governor's mansion. The Greek Revival-style mansion was built in 1846 of coral and concrete.

Elsewhere in Honolulu, you'll find Tudor Revival- and vernacular Hawaiian-style houses in the Manoa and Nuuanu Valley neighborhoods, including what is

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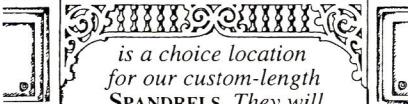
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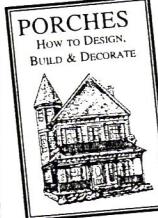

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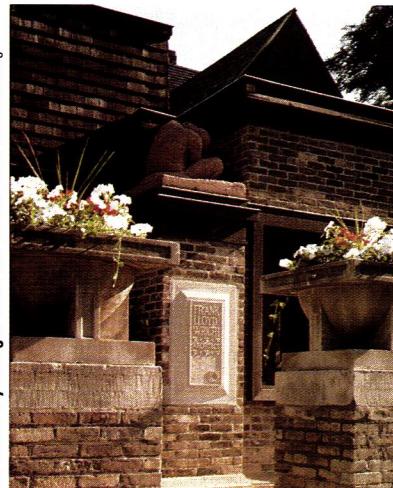
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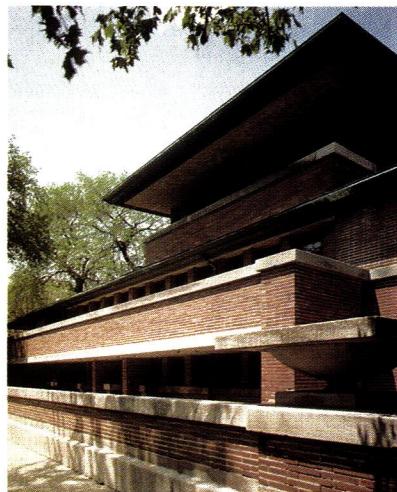
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Clockwise from top right:
Honolulu Hale, Honolulu's Spanish Mission Revival-style City Hall, designed by C.W. Dickey and Hart Wood. A typical 20th-century Hawaiian-style cottage. King Kamehameha welcomes visitors to the islands. An Okinawan-style worker's cottage at Hawaii's Plantation Village in Waipahu, Oahu, a complex of 28 reconstructed buildings.



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MANOA VALLEY INN 2001 Vancouver Dr., Honolulu. (808) 947-6019. Eight rooms in restored 1915 gabled cottage.

SHERATON MOANA SURFRIDER 2365 Kalakaua Ave., Honolulu. (808) 922-3111. This 175-room, restored Beaux Arts-style hotel on Waikiki Beach was built in 1901; the wings, 1918. **HALEKULANI** 2199 Kalia Rd., Honolulu. (808) 923-2311. A portion of this Waikiki Beach hotel dates to 1907.

PIONEER INN 658 Wharf St., Lahaina, Maui. (808) 661-3636. 1910 plantation-era inn with 36 rooms on historic harbor.

HAIKULEANA B&B 69 Haiku Road, Haiku, Maui. (808) 575-2890. Two rooms in an 1850 plantation home surrounded by pineapple fields.

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now the Manoa Valley Inn (see "Historic Lodging," this page). On Poni Moi Road you'll find an impressive 1922 Mediterranean/Spanish-style villa constructed of hand-cut lava rock and sandstone.

I MAUI While **Lahaina** teems with tourism these days, several historic sites remain in this mid-19th-century seaport, a National Historic Landmark. Side by side on Front Street are the Baldwin House and the Masters Reading Room, two coral block-and-stone houses that date to 1834-35. Further down Front Street, away from the bustling harbor, is the U.S. Seamen's Hospital, built in 1833 as a part-time residence for King Kamehameha III.

Old Wailuku Town in **Wailuku** is the best place to see a range of Maui's residential architecture from the Missionary period through the 1920s. Don't miss the Bailey House Museum (Upper Main Street), an 1834 mission home built of lava rock and native woods. Above Bailey House is the Wailuku Plantation Manager's House (1936), designed by C.W. Dickey. The house

is privately owned, but you might be able to catch a glimpse of Dickey's signature "Hawaiian" roofline. High Street features a stylish neighborhood with residences from the 1920s. On your way out of town, look for narrow lanes lined with modest bungalows and tropical gardens.

Driving through the towns of **Paia**, **Makawao**, and **Kula** on the hillsides of the now-dormant Haleakala volcano will take you into the Old West, complete with 19th-century false-front buildings and cowboys. Look for a Gothic-style stone church built from local lava rock covering reinforced concrete in Makawao. It was designed by C.W. Dickey in 1917. Continue on past breathtaking waterfalls that appear around spine-tingling curves on the high, cliff-hugging road to the small ranch town of **Hana**. Here you'll find wood-frame houses on narrow lanes, the fabled seven pools, and black sand beaches.

I HAWAII North of Volcanoes National Park in **Waimea** is Parker Ranch, one of the largest cattle spreads (225,000 acres)

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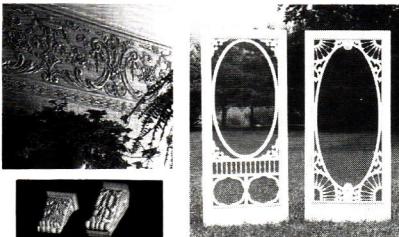
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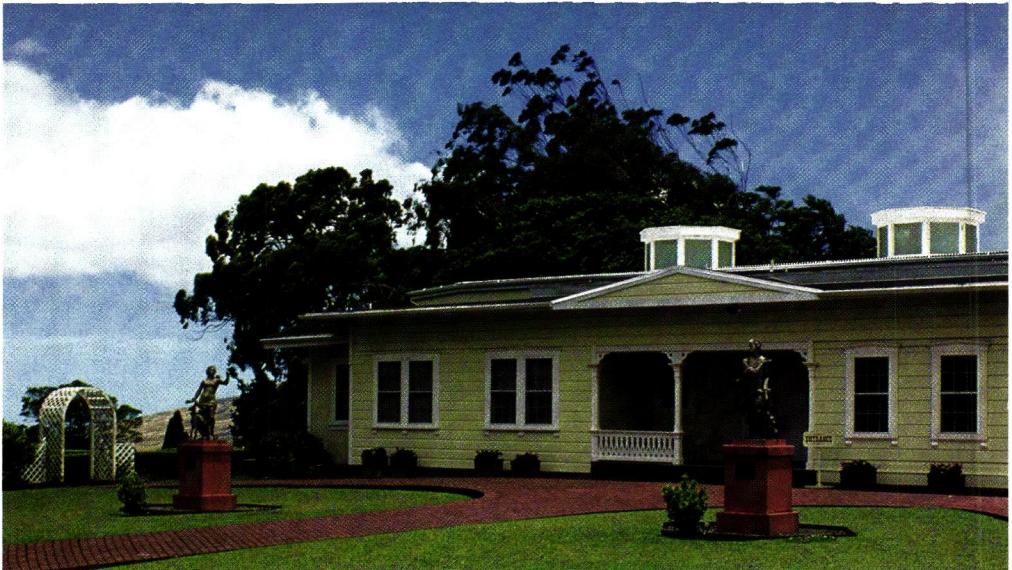
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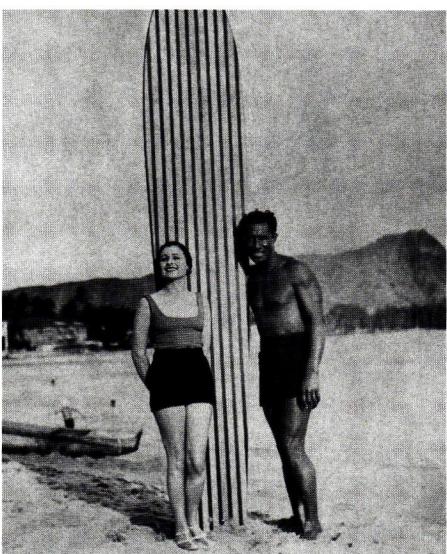
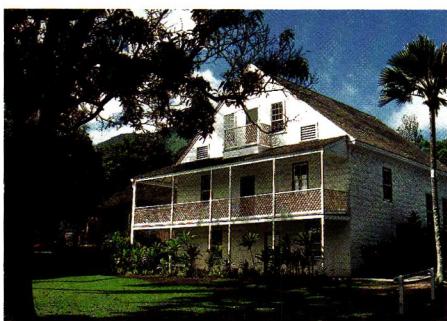
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Clockwise from top: Parker Ranch House, now a visitor's center, presides over one of the largest cattle operations under single ownership in the United States. An archival photo from the early days of Hawaiian tourism. Built in 1834, the Bailey House (now a museum) was the home of missionary and early sugar cane planter Edward Bailey.



under single ownership in the United States. The 1847 home of the ranch founder, built entirely of koa wood, is now a visitor center (808-885-7655). Also in Waimea is Hale Kea, an 1897 estate house built for Parker Ranch managers and later the country home of Laurance Rockefeller. Now restored, it is open to the public.

Hulihe'e Palace (Ali'i Drive), in **Kailua-Kona**, was built by Royal Governor John Adams Kuakini in 1838. It was the summer retreat of Hawaiian royalty until 1916. The Lyman Museum and Mission House (276 Haile St.) in **Hilo** is the oldest wood frame house on the Big Island. Built in 1839, it has a wooden porch and a second-floor lanai on two sides of the house. The original thatched roof was replaced with corrugated galvanized iron in 1856.

I KAUAI The Grove Farm Homestead (off

Nawiliwili Road) was once the headquarters of an 80-acre plantation, operating from the 1860s into the 1930s. Visit or spend the night at Waimea Plantation Cottages (see "Historic Lodging"), where several workers' homes from an 1884 sugar mill company have been restored, along with manager's and director's cottages.

I LANAI The ruins at Kaunolu Bay Village, a National Historic Landmark favored by archaeologists, include grave markings, 86 houses, and 35 shelters. Ruins of native Hawaiian houses also frame the harbor at Manele Bay.

I MOLOKAI Of architectural interest is Maunaloa village, an old plantation town with frame and stucco homes from the 1920s, and the ranch town of Kaunakakai, whose single street is lined with false-front buildings.



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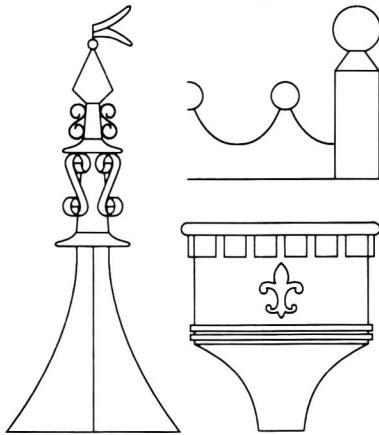
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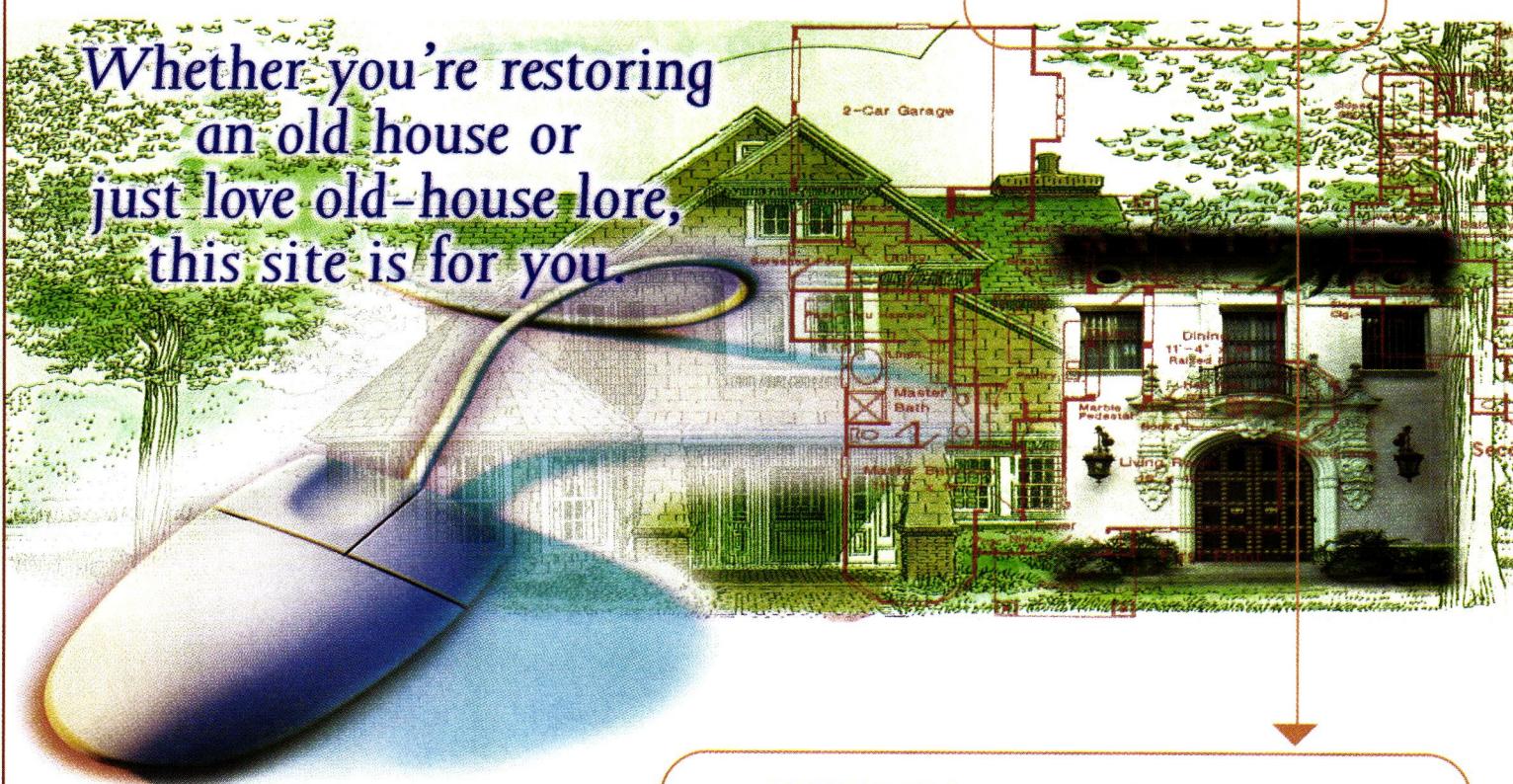


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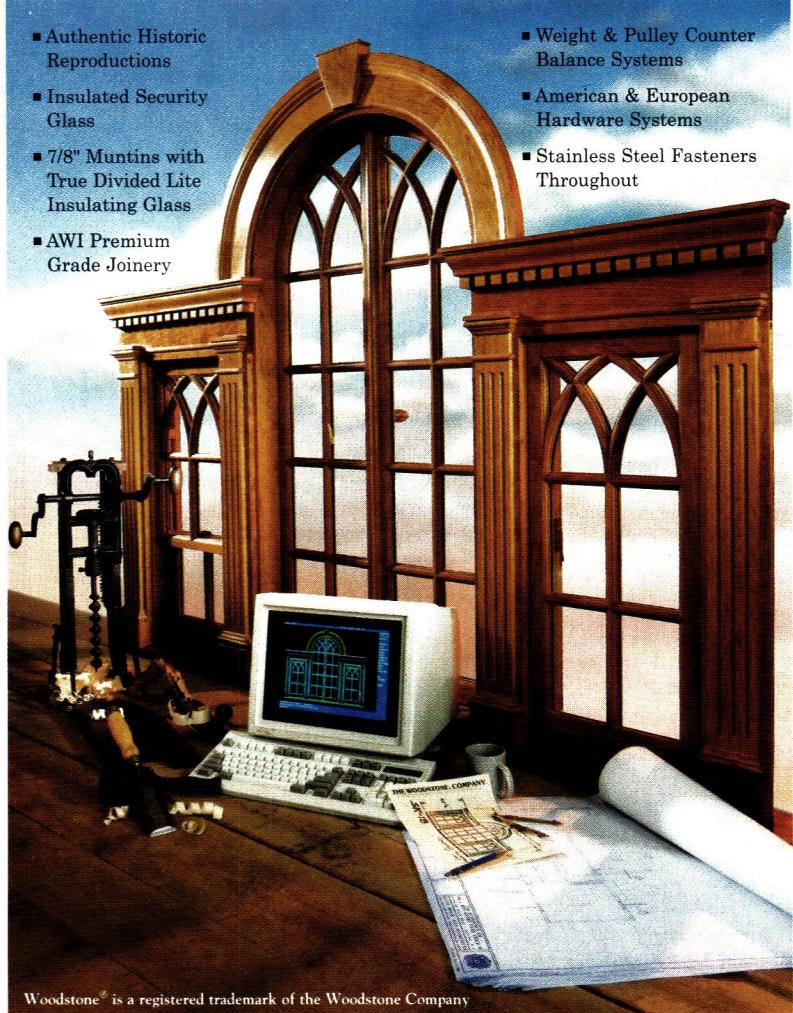
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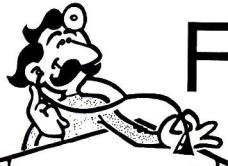
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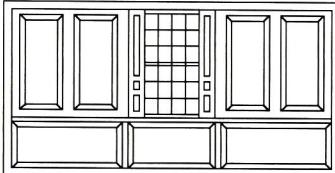
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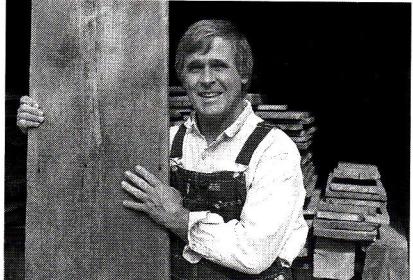
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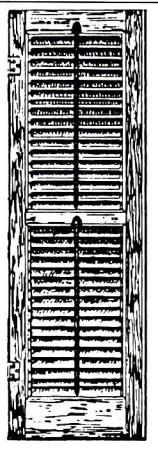
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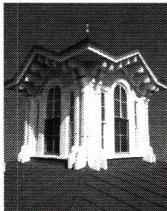
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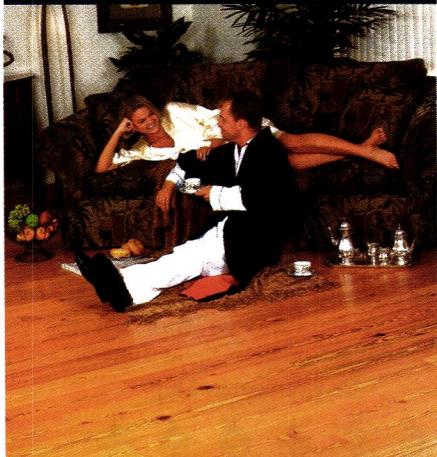
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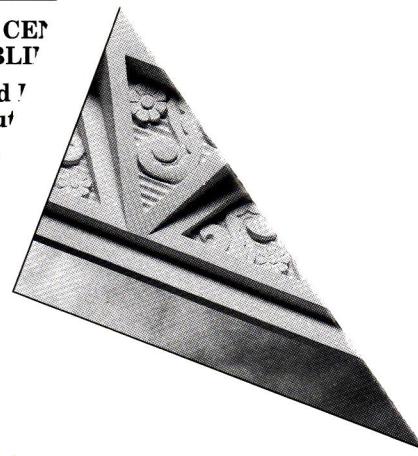
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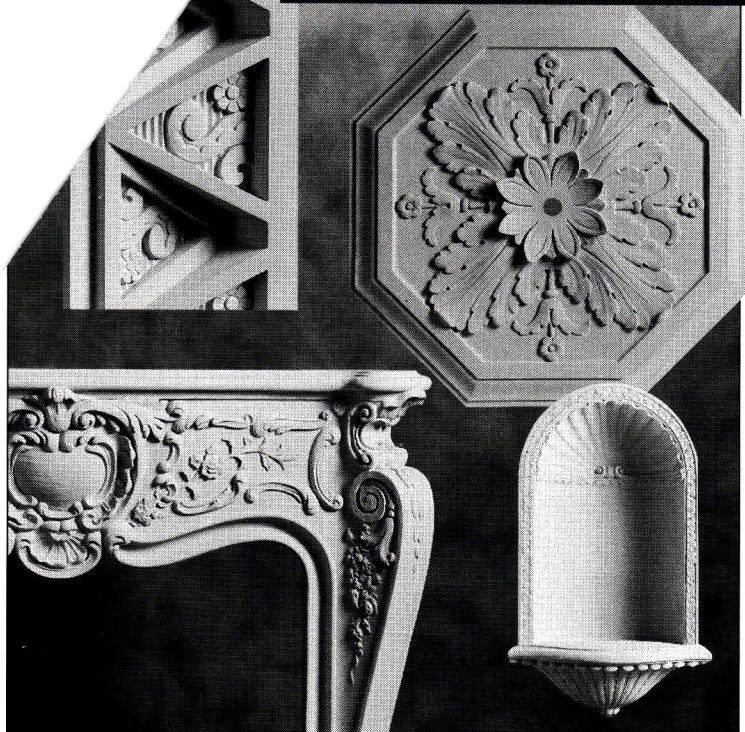


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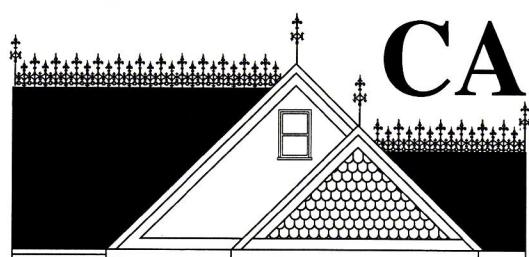
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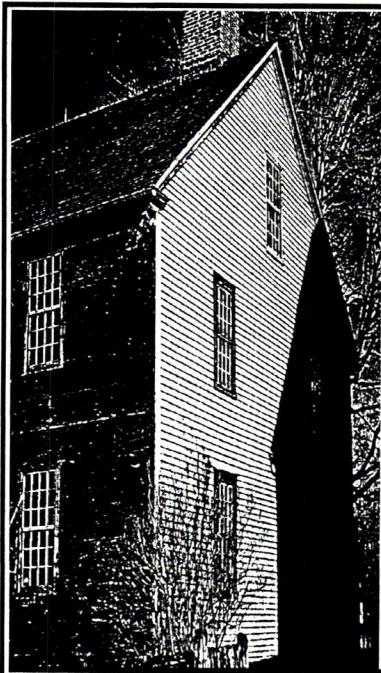
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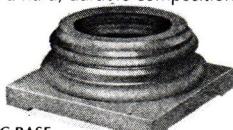


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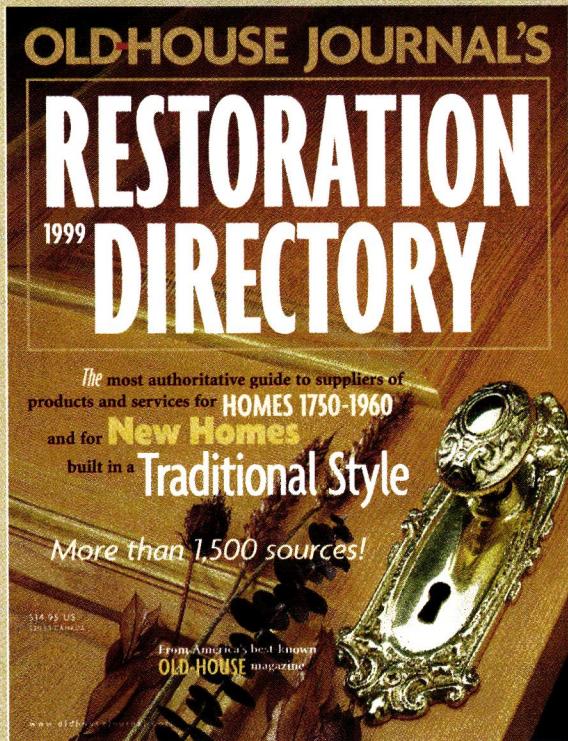
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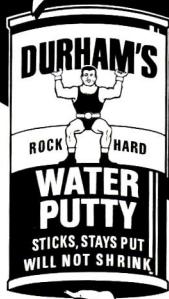
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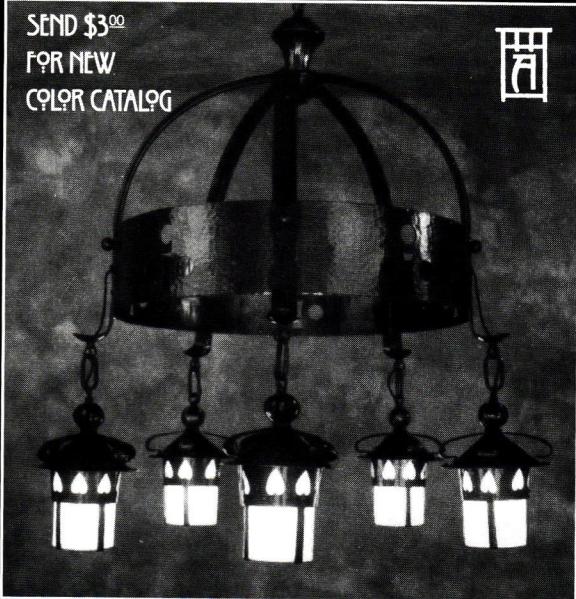
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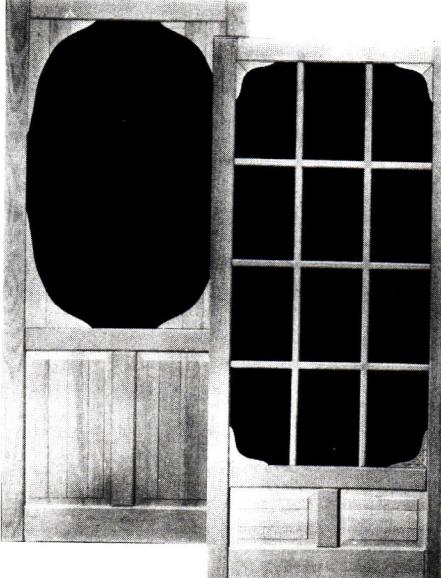
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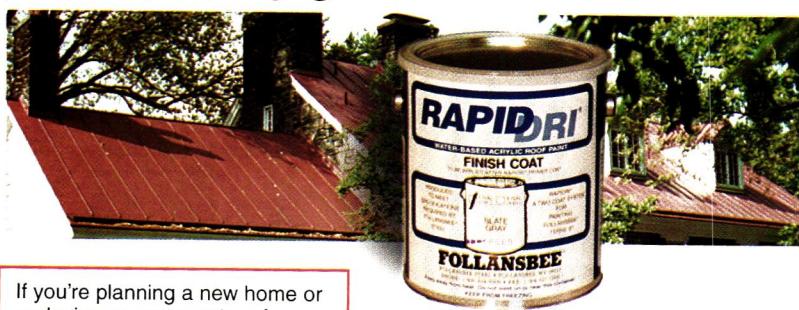
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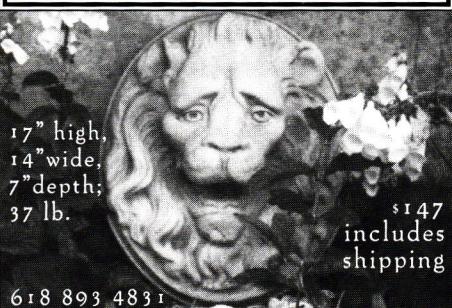
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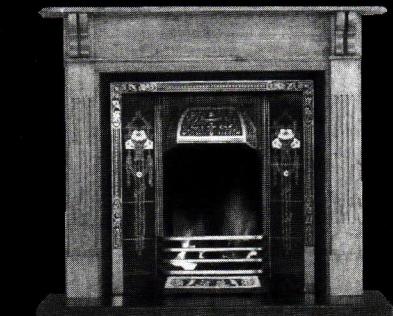
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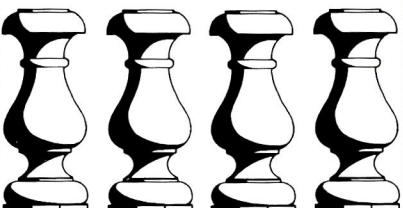
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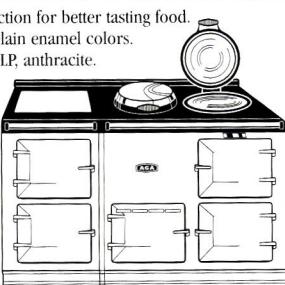
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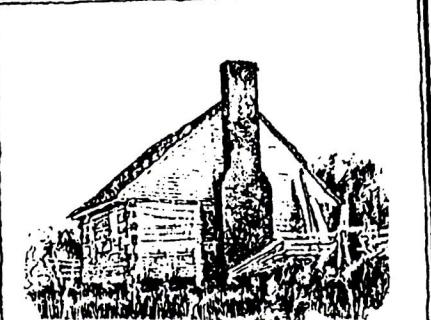
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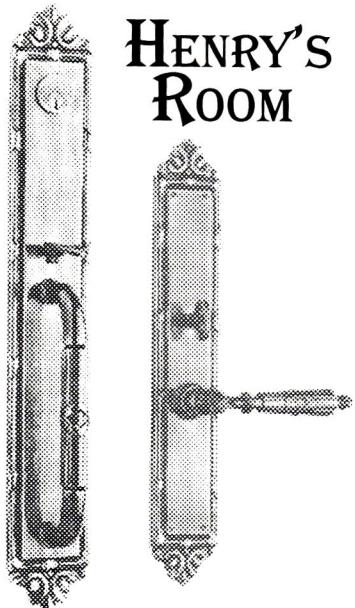
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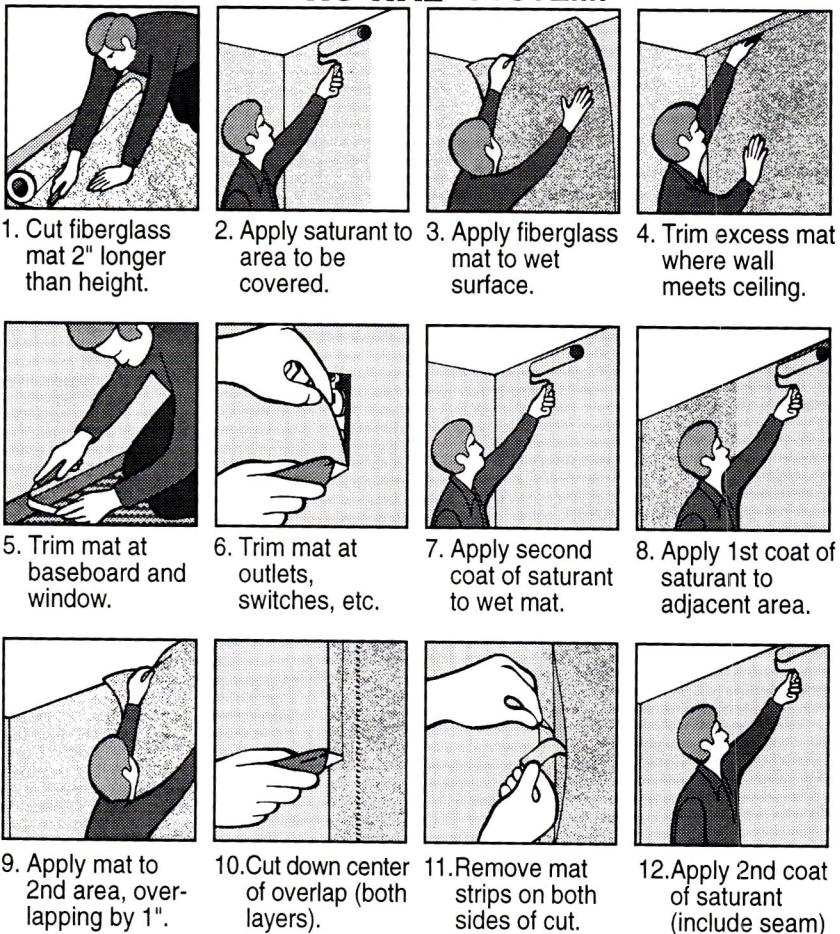
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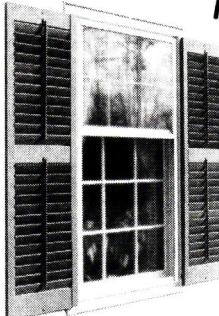


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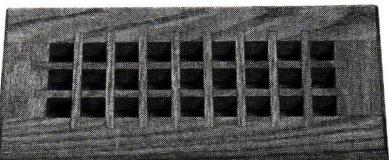
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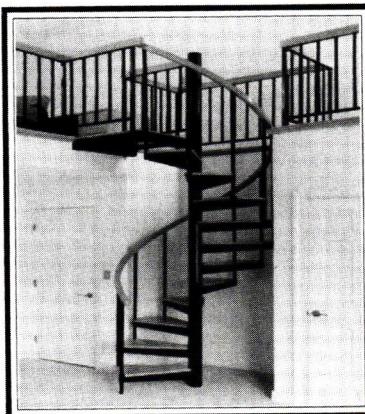
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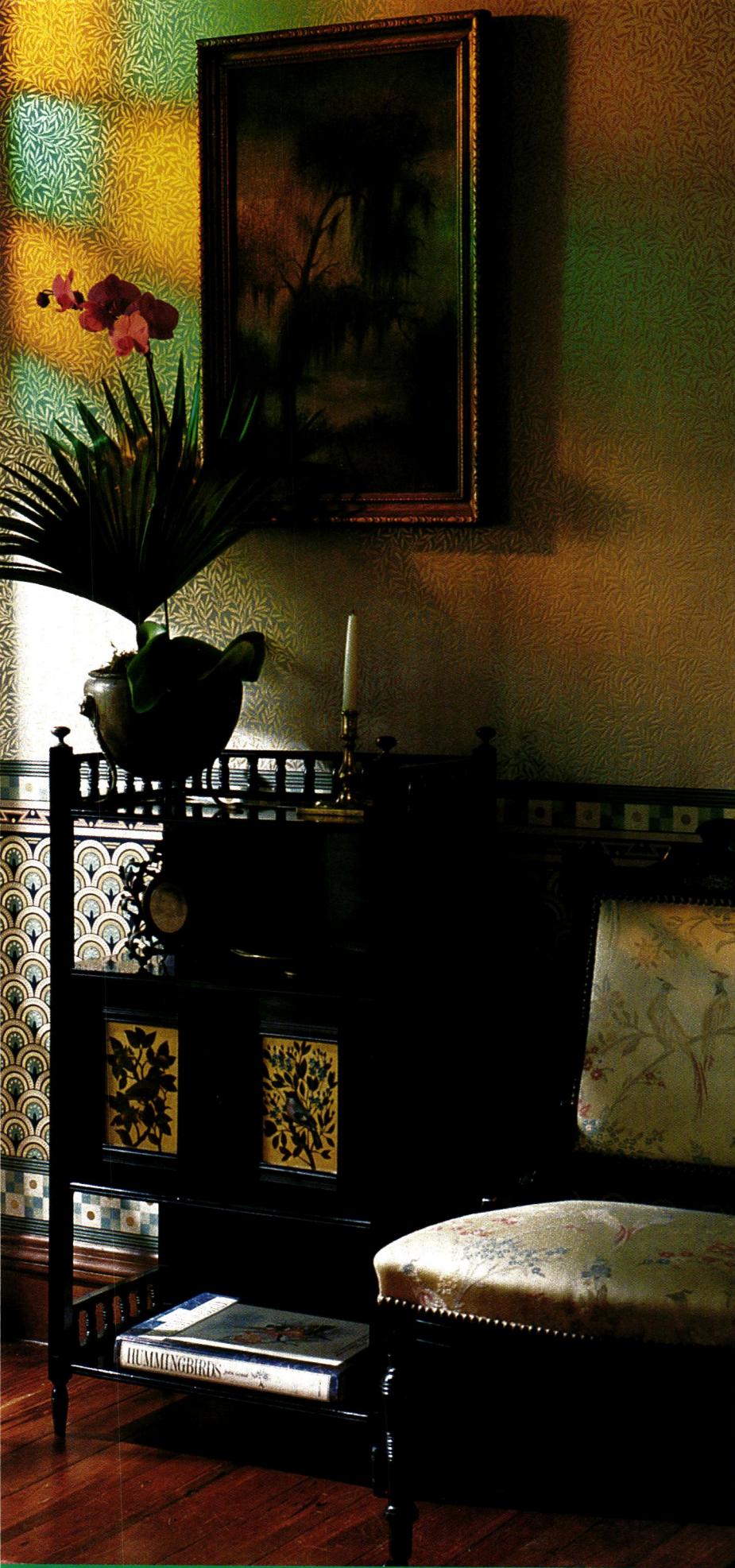
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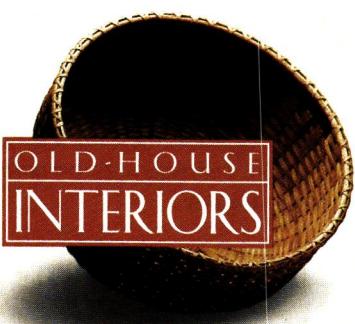
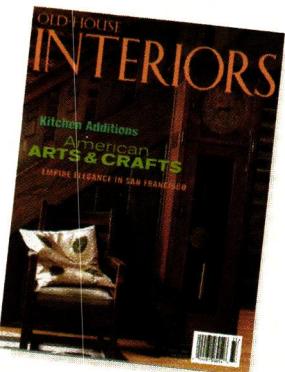
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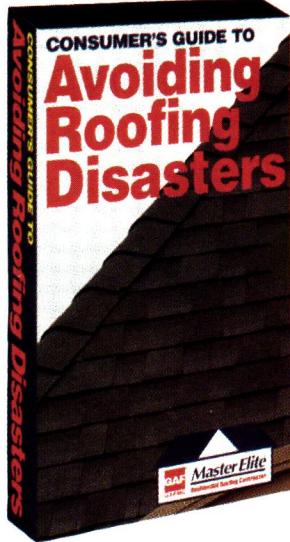
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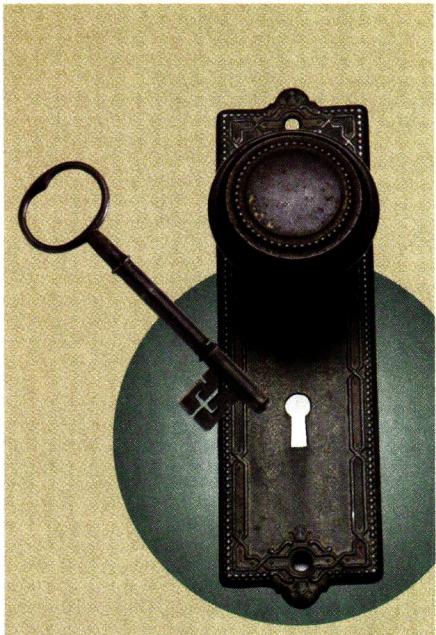
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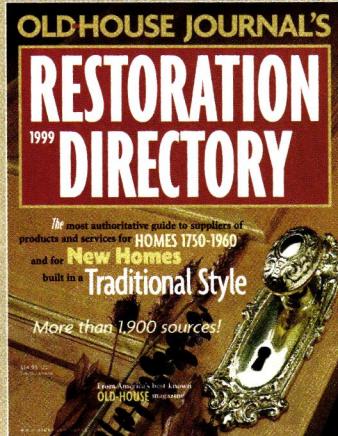


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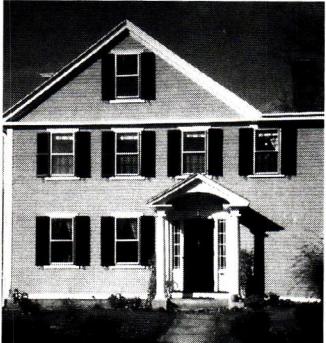
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PHOENIX, NY—Ca. 1893 Victorian on the Oswego River. Over 2,200 sq. ft., 4 bedrooms, 2 baths, fireplace, HW heat, hardwood floors, in-law apartment, 2 car garage & boat storage or workroom. Beautiful home in beautiful location. 17 miles from Syracuse. Asking \$115,000. (315) 695-4875.

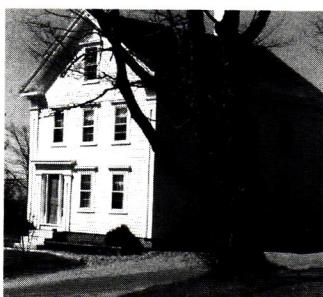
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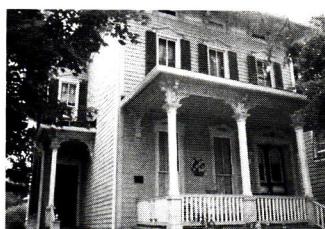
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VIRGINIA—Victorian Showplace. Ca. 1884 home features 5 bedrooms, 3 1/2 baths, 2 staircases, 12 fireplaces, stained glass windows, wraparound porch w/ gazebo, more! On 1 acre in friendly VA town. \$250,000. United Country Real Estate, 1-800-999-1020, Ext. 108. www.unitedcountry.com

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STOCKTON SPRINGS, ME—Classic Sea Captain's home built in 1870. 3,000 sq. ft. with 6 bedrooms. Large modern kitchen/dining combo with plenty of cabinets. Many renovations complete. Move-in condition. Attached in-law apartment. \$115,000. Info packet available. (207) 567-3687.



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and shepherd bed overhang for woodstoves, outdoor grill from kitchen pass through. Also 4 zone thermostated natural gas heat with four more rooms individually controlled. Two or 3 bedrooms, studio, library, living, dining, sunny breakfast room opening to outdoor cooking/eating area. Two full tiled baths, laundry, generously tiled kitchen conveying 2 ovens, microwave, range, fridge, dishwasher, disposal. Private front/rear outdoor gardens/portales. Small orchard, naturalized 1/3 acre lot on paved road, community water. Oversized attached garage, previously stable. This house has been in continuous use, updated, maintained, but never bastardized. From owner at under 400K. Call Connie at (505) 758-8169.



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acres, stream, ponds, wooded glen. 15 minutes to S. Rochester, NY. \$1.5 million. Contact Kenneth Gernold, Gilbert Mills, 6069 N. Augn Rd., Honeoye Falls, NY 14472.

KASOTA, MN—Hewn log cabin, ca. 1860, 16 x 24, 1 1/2 story with dovetail corners and hardwood logs, will deliver or help erect for \$8,500. (507) 243-3382.

COOPERSTOWN, NY—1797 center chimney, 2 1/2 story Georgian farmhouse in lovely rural setting. 1.65 acres. Many original details including 3 fireplaces, beehive, cranes, much sheathing, beautiful woodwork, hardware, built-in cupboards. Lovingly restored. \$120,000. Pamphlet. (607) 293-7970.

WOODRUFF, SC—Log cabin, ca. 1870s, beautiful dove-tailed and hand-hewn logs, excellent condition, \$16,000 disassembled and delivered. Don Rogers. (864) 877-0538.

BAYONNE, NJ—1869 Second Mansard roof home, 13 rooms, one bath. National Register. Hale-Whitney mansion is located 30 minutes from Wall Street, Manhattan by automobile. Needs some restoration. Could serve as a corporate guest house. Call (201) 339-4537.

FOR RENT—Oregon Coast. Fabulous ocean view retreat, 2 bdrm/2 bath, kitchen, fireplace, fully equipped, heated pool/spa, golf. Rates: \$105-\$125/night, \$600-\$750/week, brochure available. Dave or Patti Schnur (888) 349-5304 or CONDOBEACH@aol.com

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EVENTS

BONNOTS MILL, MO—Home & Garden Tour, June 12-13. Tour the Historic District homes in one of Missouri's surviving French settlements. Tour price \$5 and proceeds benefit historic preservation efforts by the Community Betterment Assoc. Call (573) 897-4144 or email daupine@osagecon.missouri.org

OAK PARK, IL—Wright Plus, Ten by Wright Tour, May 15. Tour the interiors of 8 private residences and 2 landmark buildings—all designed by Frank Lloyd Wright—in Oak Park and River Forest, IL. Event celebrates the 25th anniversary of the Frank Lloyd Wright Home and Studio Foundation and benefits the Foundation's education and preservation programs. Tickets are \$85 per person for members of the Frank Lloyd Wright Home and Studio Foundation and \$100 per person for non-members. Tickets include admission to ten Wright-designed buildings, tour program with map, and parking & dining info. Limited number of tickets available. No children under age 12 permitted on the tour. Call (708) 848-9518 between 10 am and 5 pm CST Monday through Friday, or fax (708) 848-2327.

DUBUQUE, IA—Annual DubuqueFest House Tour, May 15-16. A narrated tour of Dubuque's splendid stock of older homes. View excellent displays of preservation, restoration, remodeling and creative decorating. Sponsored by the Old House Enthusiasts Club. Hours are 10 am to 5 pm. Admission \$10 adults; children under 12 free. Call (319) 556-1468 or (319) 583-6826.

NASHVILLE, TN—24th Annual Edgefield Tour of Homes, May 15-16. Historic Edgefield, Nashville's premier residential historic district, suffered severe damage in the path of last April's killer tornado. Ten homes and 5 churches will be featured. Buildings offer a variety of architectural designs, including Victorian town-homes and cottages from the mid- to late-1880s, bungalows and contemporary condos. The area is listed in the National Register of Historic Places as an Historic District. Hours are 1 pm to 5 pm. Tickets are \$10 each. Group, senior, and student discounts available. Tour proceeds are used for neighborhood improvements. Call (615) 228-8584.

WEATHERSFIELD, VT—By Farm and By Hand 1999, May 29-30. Artisans, farmers and herb growers open their studios, yards and gardens to the public. Special focus on traditional crafts such as floorcloths, herbal arrangements and Windsor chairs. Lectures, demonstrations and self-guided tours throughout the weekend. (802) 263-5410.

ELGIN, IL—Elgin Downtown Revitalization Tour, May 16. Walking tour of Elgin's historic downtown neighborhood. Tour hours are 10 am - 5 pm. Tickets are \$10 and can be purchased the day of the walk or in advance, by sending a self-addressed, stamped envelope and check to: PO Box 36, Elgin, IL, 60120. For more information, call (847) 695-5766.

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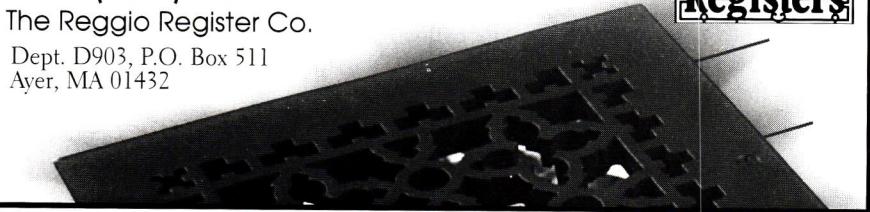
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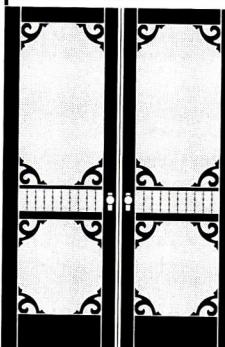
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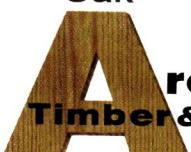
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NEW YORK, NY—11th Annual Hamilton Heights House and Garden Tour, June 6. Tour a dozen architecturally diverse homes in the Hamilton Heights Historic District of Harlem, NY. Hamilton Grange National Monument on Convent Ave. and 141st Street is check-in site for the Tour—tickets and guidebooks will be provided. Tickets are \$12 if purchased in advance and \$15 on the day of the tour. Proceeds benefit the Children's Art Carnival, Dance Theatre of Harlem, Harlem Little League, and Harlem School of the Arts. For more information, contact the Hamilton Heights Homeowners Association at (212) 281-4442.

ST. LOUIS, MO—Lafayette Square 30th Annual Spring House & Garden Tour, June 5-6. The Lafayette Square neighborhood has a large collection of Victorian-era architecture, and was named one of the “ten prettiest painted lady neighborhoods in the nation” by Better Homes & Gardens and Architecture magazines. Features 10 homes and 8 gardens, free carriage rides, ice-cream social, and Sunday morning pancake breakfast. Art-On-the-Fence, featuring local and regional artists and craftspeople as well as Antiques-in-the-Park are held in conjunction with the tour. Proceeds from the tour are used for continued improvement to Lafayette Park, the Park House, restoration of the original wrought iron fence and other public areas of the neighborhood as well as a new scholarship fund for local high school students. Tickets are \$12 in advance and \$15 on day of tour. Sponsored by the Lafayette Square Restoration Committee. Call (314) 772-5724.

LOUISVILLE, KY—Hidden Treasures in Old Louisville Garden Tour, July 10-11. Tour includes gardens in the Old Louisville Historic Preservation District. Participants will see a variety of gardens including water, perennial, form, vest-pocket, cottage, contemporary, and victorian gardens. Hours are 10 am to 4 pm. Tickets are \$8 in advance and \$10 days of the tour. Contact Old Louisville Information Center in Central Park at (502) 635-5244.

TOLEDO, OH—Historic Westmoreland Home Tour, August 1. Features grand residences of this neighborhood on the Historic register and beautiful gardens throughout. Hours 11 am to 5 pm. Tickets are \$10 in advance and \$12 on the day of the tour. Call Pam Clark at (419) 578-1657 for ticket information. WEB: www.westmoreland-toledo.org

WASHINGTON, DC—Samantha at the Heurich House Museum, daily March 29 - April 16 and June 1 - August 22. An American Girls Living History Program presented by the Historical Society of Washington, DC. The program ex-

plores turn-of-the-century American life as seen through the eyes of Samantha Parkington, a fictional character from Pleasant Company's collection of books, dolls, and related historical items. Program takes place in the historic Heurich family's Dupont Circle mansion as it was in 1904 and includes costumed interpreters portraying Samantha's Aunt and a Heurich family servant. A tea, complete with miniature French pastries, petit-fours, and “proper conversation” concludes the program. Cost is \$25 per person and advance reservations are required. Recommended for children 7-12 and adults. Program is authorized Pleasant Company. For information and reservations call (202) 887-8936 or fax (202) 887-5785. Web: www.hswdc.org or www.americangirl.com

VARIOUS LOCATIONS—Repair and Thermal Upgrading of Existing Wood Windows in Historic Buildings Workshop. Providence, RI on May 21-22; King of Prussia, PA on June 18-19; Silver Spring, MD on October 8-9. Workshop provides information on the complex problems of existing conditions surveys, cost estimates, repair versus replacement options, repair methods and materials, contract specifications, weatherstripping retrofit systems, contractor training, and long-term maintenance schedules. One and a half day intensive workshop includes both classroom and hands-on experience in wood window repair and thermal upgrades. \$395 early registration fee (30 days prior to scheduled time). \$495 regular registration fee. Contact John Stahl at (201) 659-6754 or email at JHStahl@msn.com

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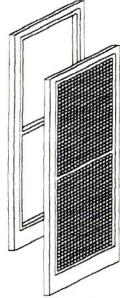
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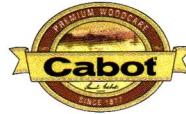
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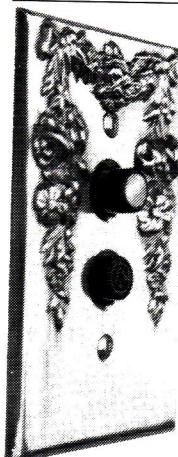
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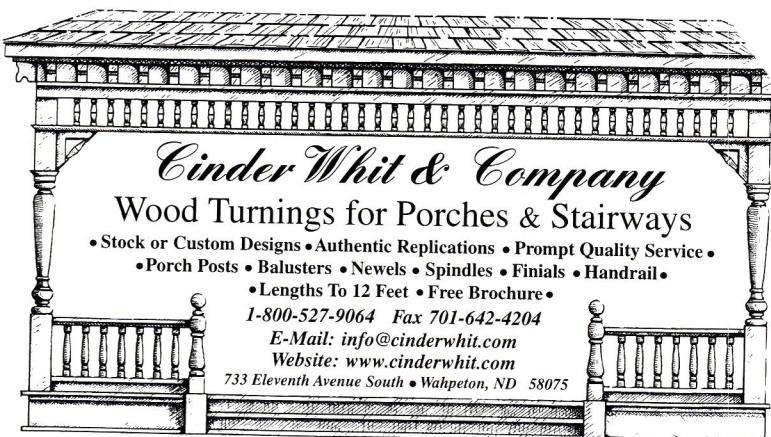
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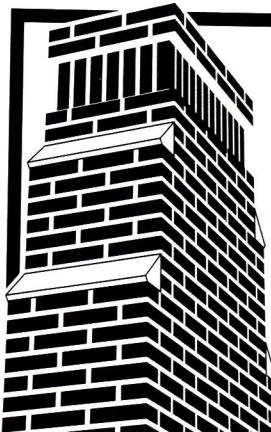
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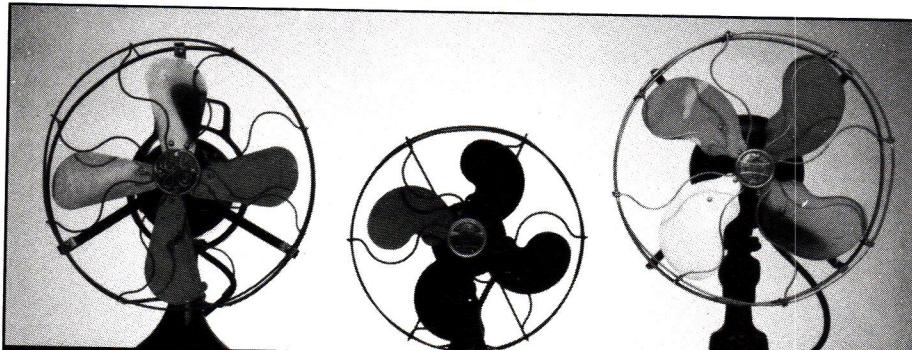
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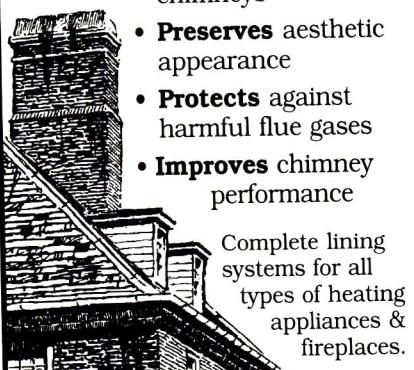
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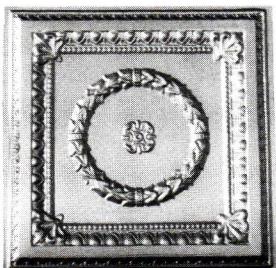
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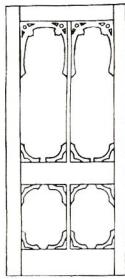
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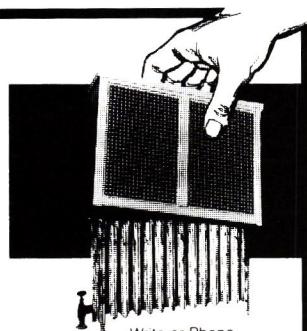
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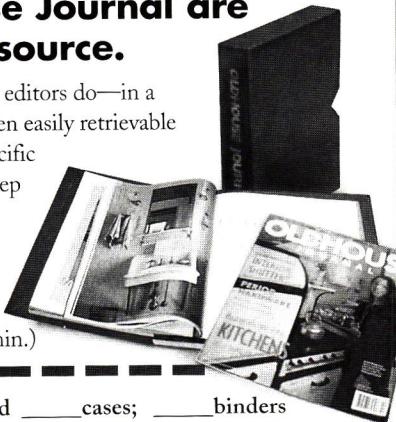
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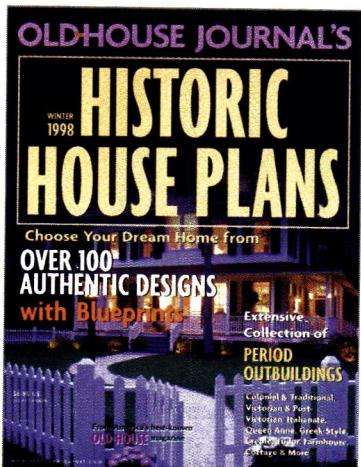
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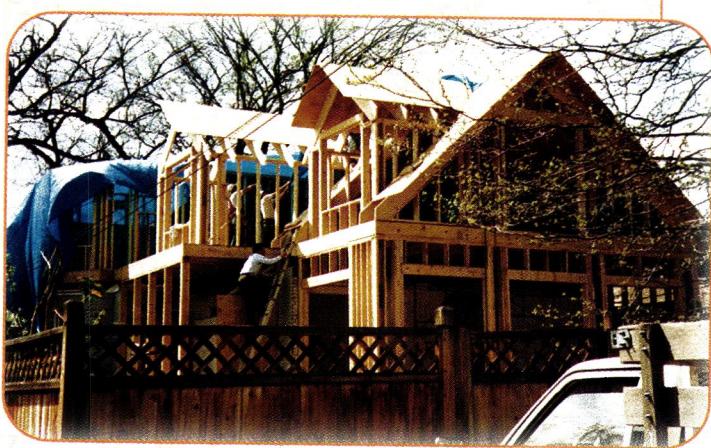
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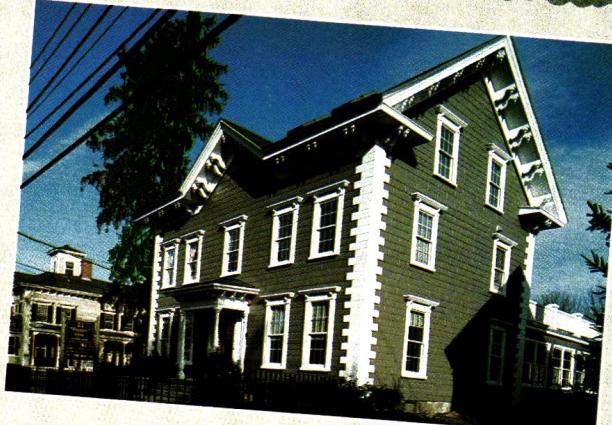
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REMUDDLING

Opinion



NOT ON THE SAME PAGE Quick, grab the panoramic view camera! Even with two photos spliced together, the sloping additions to this bracketed Italianate keep developing right on out of the picture. Not the usual image we have of a center-gable Italianate (right), a photogenic house form with symmetrical, well-defined proportions and strong vertical elements such as quoins at the corners. Clearly, this is a house that has lost its focus.



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